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# FIRST YEAR MUSIC

## ROTE SONGS FOR KINDERGARTEN AND FIRST YEAR

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DANN FIRST YEAR MUSIC

W. P. 3

## PREFACE

This book is intended to furnish suitable and attractive song material for the first year in music, together with directions for the presentation of the same.

The editor's special thanks are due to Miss Laura Bryant, Director of Music, and to the teachers in the Ithaca Schools, for invaluable assistance in trying out material.

Special care has been taken that the accompaniments should be simple and artistic. For expert assistance in this part of the work the editor is indebted to Mr. Arthur Edward Johnstone, who has assumed the task of revision where necessary, or (in certain instances) of providing entirely new accompaniments.

Acknowledgment is due to the publishers of the Youth's Companion for permission to use, "I am the Little New Year," "Song of the Easter Hare," "The Favorite Doll," and "Her Favorite Color"; to Paul P. Foster for "The Christmas Tree"; to Harriet B. Sterling for "An Easter Jingle"; to Anna M. Pratt for "Winter Coasting," and "News for Gardeners"; to Malcolm Douglas for the first stanza of "The Gingerbread Boy," and to Harvey Worthington Loomis for the second stanza; to the Century Company for "The Little Bird," and "The Candy Man"; to Abbie Farwell Brown for "Arbor-Day Song."

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## INTRODUCTION

This book is a collection of Rote Songs for the children of the Kindergarten and first grade, and a manual for the teacher. The book is to be used in connection with the author's Musical Dictation, Book I, which provides all necessary material and directions for first year music, outside of Rote Singing.

### MUSIC — A LANGUAGE

Language is "a means of expressing or communicating feeling or thought." Many languages are in use in Europe and America, but often intercommunication is impossible because the language of one people is unintelligible to another. Music is a common means of expression for all Western civilization and is therefore the most nearly universal of all languages. We can understand and appreciate the music of European composers and enjoy and understand its interpretation by foreign artists, whose speech and language are unknown to us.

The proper way to begin the study of a language is by imitation. Through imitation we best learn to think and speak a new language. In all cases, the ability to think and give expression should precede the attempt to read, for reading is simply the ability to recognize thoughts represented by symbols. Unless the ability to think in the language is present, the symbols are meaningless and reading is impossible. The elements of the tone language must be learned through the ear by imitation, as the mother tongue is learned. Rote singing, therefore, is the only logical and sensible beginning of the study of music.

### TONE QUALITY

Children sing with a mellow, flutelike tone, easily and without effort, when properly taught. Every really good boy-choir illustrates this beautiful, appealing tone-quality peculiar to children. The brilliancy and refinement of tone produced by a well trained choir of carefully selected voices cannot be obtained in the public schools, yet the same tone-production and quality can be obtained if the grade teacher will learn to discriminate between good and bad tone, and to teach children correct tone-production. This is especially easy and practicable with first grade children, few of whom have formed wrong habits of singing.

Technical knowledge of the voice is not required of the teacher. Even the best methods of training the adult voice cannot safely be applied to the training of the child voice.

The teacher's first step is to gain the ability to discriminate clearly between

good and bad tone-production. The teacher's ear must become very sensitive to tone-quality so that bad tone is positively annoying and painful to her.

The voice of the child from six to eight years of age is very light when properly used. Under no circumstances should these young children be encouraged or allowed to sing with any but a light, soft tone.

The one, true, musical way for children to sing is with the "thin, or head voice." This is the unanimous opinion of all the great authorities on the child voice. The tone is sweet and agreeable, mellow and musical, and is produced without effort or strain. By extending the thin, head voice downward, the so-called "break" is avoided, and all tendency to force and strain the voice and throat is removed.

The teacher who aspires to teach children to sing should realize that the importance of tone-quality overshadows all other elements of school music. The habit of singing with a mellow, flutelike, musical tone, produced naturally and easily, without effort and without fatigue or injury to the voice, is vastly more important than sight singing or any other feature of the study.

Unless under skillful direction, children in classes invariably sing with a coarse, harsh, shouting tone which impairs and often ruins the voice, makes good singing impossible, and causes all manner of bad vocal conditions. Any amount of skill in sight reading cannot compensate for impaired and broken voices, strained and weakened throats. These are the inevitable consequences where supervisors and teachers fail to take proper care of the delicate mechanism of the singing voice of the child. Wherever children are allowed to sing as they please, "naturally and heartily" as advocated even by some prominent educators, the tonal conditions are invariably bad and the consequences disastrous.

The principal cause of harsh and unmusical tone in the first grade is the practice of allowing children to sing in a low compass, thus encouraging the use of the thick "chest" voice. This practice will inevitably produce dangerous and abnormal conditions. A stiff jaw, rolled-up tongue and puckered lips will surely develop if children are allowed to use any but the light, thin, head voice. Good tone-production is impossible with such conditions prevailing. A flexible lower jaw is absolutely essential. The teeth should be apart on all vowels including ē. Many children sing the vowel ē with the teeth closed. Good tone cannot be produced with the mouth closed; forcing the mouth open while the muscles are set, is almost as bad as the closed mouth. The tongue should lie naturally, having perfect freedom of action. The lips should be natural and free. Tightening the lips stiffens the muscles of the face. All of these faults are evidences of wrong effort and abnormal conditions. The teacher should endeavor to remove the cause, but should not make the child self-conscious by talking about the lips, and tongue and jaw. The jaw, tongue, and lips must relax and assume a natural and normal action.

### BREATHING

The use of breathing exercises by Kindergarten and first grade pupils, usually does more harm than good. Repeated attempts by young children to take a "big breath," induce the worst and most troublesome habit of breathing,

known as collar-bone breathing, evidenced by an over-inflated chest and raised shoulders. Only general suggestions encouraging deep breathing, and then mostly having to do with position, are advisable at this time. The teacher knows that taking the deep breath causes the depression of the diaphragm and the consequent expansion of the abdomen, followed almost simultaneously by the sideways expansion of the lower ribs. The child breathes this way when he sleeps. The teacher should aim to keep the position correct and the breathing normal.

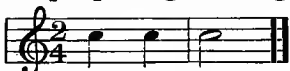
The singing of children should never be conducted by teachers who do not know how to secure safe tone-production.

Help from the supervisor or from some other trained teacher is almost a necessity. Careful study of two or three little books will be of great assistance. "How to Train Children's Voices" by T. Haskell Hardy; "The Child's Voice in Singing" by F. E. Howard; and "The Boy's Voice" by J. Spencer Curwen, are invaluable books for the teacher.

### FIRST STEPS IN MUSIC

We will suppose that the teacher is about to give the first lesson in music to a first year class. Obviously the first thing required of the child is the ability to match tones. One-third or one-half of the class, and sometimes more, will at first be unable to match tones, but a large proportion of the class will succeed in matching tones at the first lesson by "playing engine."

After proposing the "game," the teacher asks all to toot like an engine, thus :



Too, too, too.

Note : A chromatic pitch pipe is a necessity unless there is a piano in the room. Even then the pitch pipe is preferable.

After all have "tooted" together a few times, the teacher should walk about the room, carefully listen to each child, and quietly take the name of each one who does not sing the correct tone. These children need individual attention daily until they are able to match tones. Seated where the children can gather around, the teacher works with each child alone. The imagination must be awakened. If the tone is too low, lead the child to think a higher tone. The skill of the teacher lies in leading the child to think correctly — to imagine he hears a high tone. By means of this simple method, nearly all of the children may be taught to match tones in a few weeks. The teacher should avoid calling any child a monotone. He may be called a "listener." He should not attempt to sing with the class. Such attempt only arrests progress, for the sound of his own voice keeps the child from hearing the correct tone. As soon as a child is able to sing the simplest tonal groups as given below, he may be allowed to sing with the class.

At the second lesson, the "singing class" (those who can match tones) may continue as follows :

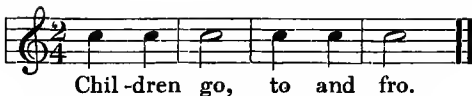
The teacher sings (1)



Too, too, too.

Class imitates, several times.

Then the teacher sings ( 2 )



Class sings several times.

The teacher then sings No. 3, the class imitating as before.



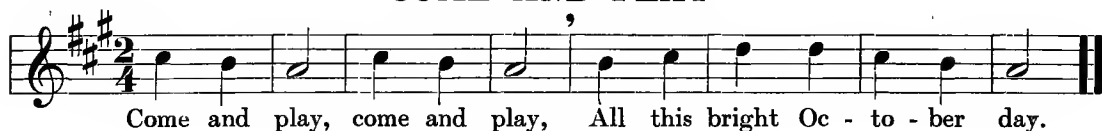
The teacher should be sure to sing with the light, head tone. The vowel  $\bar{o}$  lends itself readily to the head-tone-quality and if sung to the pitch here suggested, there will be no difficulty in getting the soft, mellow tone desired. The teacher should make sure that the children sing with the same light, mellow tone when singing the words in Nos. 2 and 3, as when singing the vowel  $\bar{o}$  in No. 1.

The following little "songs" may now be taught to the "singing class." The teacher should sing the complete song several times with a light, clear, pleasant tone, about as fast as a good reader would read the words.

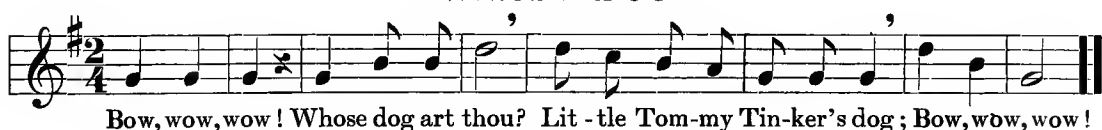
The pitch of all the songs has been very carefully considered, because it is a vitally important matter.

The teacher is urged not to change the key and not to guess at the pitch. Either a pitch pipe or some instrument is absolutely necessary. Every teacher, whether soprano or contralto, can learn to sing the upper tones in a light, pleasant voice. No other kind of tone-production should ever be used in singing to little children, as they will surely imitate the tone of the teacher.

### COME AND PLAY



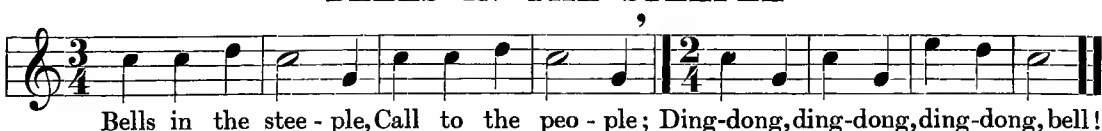
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### DO, RE, MI

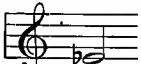


### BELLS IN THE STEEPLE



For additional short, simple songs, see Kindergarten Section, page 71.

The teacher should not sing with the children, but sing for them, always being careful to sing at the correct pitch and with a light, mellow voice. **The pitch of the melodies must not be lowered. To get the light, head quality, the upper tones of the voice must be used and the low tones avoided.** For the present, children should not sing above F, fifth line.  The tones be-

low E-flat, first line  should be avoided for a while, because of the tendency to use the lower thick quality on the low tones. This will encourage the use of the thin, head voice. Until correct habits are formed, it is unwise to have children sing melodies beginning with the low tones.

The teacher should not fail to give a moment's individual attention to each non-singer, each day. The teacher who is enthusiastic and thoroughly interested, will find occasion to help these children at odd times and encourage them to come to her for assistance. Nearly all will be able to sing in a few months. Not more than one or two in a hundred are incurable monotones. With a skillful teacher in charge, sometimes every child in a first grade class is able to sing by the middle of the year. Investigation proves that nearly all so-called monotones are afflicted in some way and are not in a normal physical condition. The school physician should be consulted. Adenoids, swollen tonsils, catarrh, bronchitis, or other throat trouble, affecting the ear, throat or vocal chords, will usually be discovered. When the cause of the trouble is removed, the singing voice will usually be found to be normal.

## HOW TO TEACH A ROTE SONG

Varying conditions materially affect the method of teaching a Rote Song. The character of the melody and of the words, the age and condition of the class, for example, influence the manner of presentation. No two teachers would present a song in exactly the same way. Yet there are certain features common to every successful presentation of a Rote Song.

1. The wise teacher does not indulge in baby talk. Children of school age quickly discover and resent any patronizing attitude on the part of the teacher. Two of the most common mistakes of young teachers are to underestimate the common sense of the child and to overestimate his knowledge of words.

2. Something about the story of the song is always in order, provided it is sensible and to the point. Long stories are tedious and they waste time.

3. The melody should be accurately sung. Even one wrong tone or rhythm is inexcusable, and when once learned is very difficult to correct. The time wasted in correcting a mistake is often sufficient to teach a new song.

4. The words should be sung distinctly and **naturally**. The unimportant words and syllables should not be drawled out, but made subordinate as in good reading.



5. The teacher should have the song committed, or be so familiar with words and music as to need only an occasional glance at the printed page.

6. If the teacher cannot sing the song acceptably, with fairly good tone and in good style, some other means of teaching the song should be provided. The song may be taught by means of the talking machine. Records of many of the songs in this book have been made expressly for this purpose. An arrangement may be made with a teacher or pupil from another room, to sing the songs for the children.

The entire song should be sung to the children several times. The first phrase should then be sung several times, the children listening and then imitating. When the class has sung the first phrase accurately, the second is taken in the same way. The two are then sung together. One phrase at a time should be taught until the song is well learned.

Very careful listening by the teacher is necessary to discover mistakes—wrong tones, wrong rhythms, wrong pronunciation, and indistinct enunciation. The careful teacher will discover all sorts of combinations which sound like words in the song, but which are unintelligible and meaningless. The meaning of unfamiliar words must be explained and the pronunciation and enunciation carefully practiced. By doing thoroughly and well, one stanza or even one-half a stanza of a song at a lesson, much more will be accomplished than by half learning twice as much.

SECTION I  
 ROTE SONGS  
 HAPPY THOUGHT

ROBERT LOUIS STEVENSON

The world is so full of a num - ber of things, I'm  
 sure we should all be as hap - py as kings.

PLAYTIME

Girls and boys, come out to play; The moon is shin - ing bright as day.

THE SEA

Beau - ti - ful sea, foam - ing and free; There is my home, there would I be.

BOBBY SHAF TO

Bob - by Shaf - to's gone to sea, Sil - ver buck - les on his knee;  
 He'll come back and mar - ry me — Pret - ty Bob - by Shaf to.

## THE MAGIC TREE

*Moderato*  
*mp*

I had a mag ic nut tree; Noth ing would it

*mf* *dim.*

bear, But a sil ver ap - ple, And a gold en pear.

## THE STARS

*Andantino*  
*p*

How love - ly are the stars! Their bright - ness fills the earth and sky;

Clear and bright shines their light; How love ly are the stars!

## THE WATERFALL

*Andantino*  
*mp*

Tin kle, tin kle, lis - ten well! Like a fai ry sil - ver bell;

Like a peb - ble in a shell; Tin - kle, tin - kle, lis - ten well!

## CORN SOLDIERS

*Tempo di marcia*  
*mf*

Like a thou - sand, thou - sand sol diers, Green - clad sol - diers all; In the

field the corn is stand ing, — Straight and strong and tall.

## JUMPING JOAN

*Allegretto*  
*mf*

Here am I, Lit - tle jump ing Joan; When  
no bo dy's with me, I'm al - ways a - lone.

## THE FAIRY FOLK

ROBERT BIRD  
*Allegretto*  
*p*

1. Come cud - dle close in dad - dy's coat, Be - side the fire so bright;  
2. They love to vis - it girls and boys, To see them sweet - ly sleep;  
And hear a - bout the fai - ry folk That wan - der in the night.  
To stand be - side their co - zy cots And at their fac - es peep.

## A RIDDLE

*Allegro*  
*mf*

1. One, two, three; A bon - ny boat I see; A sil ver boat and  
2. One, two, three; The rid - dle tell to me: The moon a float is the  
all a - float Up - on a ro - sy sea. One, two, three; A bon - ny boat I see.  
bon - ny boat; The sun - set is the sea. One, two, three; A bon - ny boat I see.

## THREE RULES


*Allegretto*  
*mp*

Three lit - tle rules we all should keep, To make life hap - py and bright:  
Smile in the morn - ing; Smile at noon; And keep on smil - ing at night.

# LIGHTLY ROW

Traditional

*Allegretto*




Light - ly row, light - ly row! O'er the glass y waves we go;

Smooth - ly glide, smooth - ly glide, On the flow ing tide.  
(8:) Gen tly float, gen - tly float, In our lit tle boat.

*FINE.*


*D.S. 8:*




Blend - ed with our voic - es true, Wind and waves are sing - ing too.

# HOT CROSS BUNS

*Allegretto*  
*mf*



1. Hot cross buns; One a pen ny buns;  
2. Fresh sweet buns; Come and buy my buns;  
3. Nice light buns; Buy my cur rant buns;




One a pen ny, Two a pen ny, Hot cross buns.  
One a pen ny, Two a pen ny, Fresh sweet buns.  
Come and try them, Then you'll buy them, Nice light buns.


# HOP, HOP, HOP

German Folk-song


*Allegro*  
*mp*



1. Hop, hop, hop; Go and nev er stop: Now 'tis smooth, and  
2. Hey, hey, hey; "Go a long!" I say: Nev er kick, and



now 'tis sto ny; Go a long, my lit tle po ny;  
nev er stum ble; Nev er tire, and nev er grum ble;



Go and nev er stop! Hop, hop, hop, hop, hop.  
"Go a - long!" I say! Hey, hey, hey, hey, hey.



## DAPPLE GRAY

*Allegretto**mp*

I had a lit tle po - ny; His name was Dap - ple Gray; I

*mp*

lent him to a la dy, To ride a mile a way: She

*f*

whipped him, she lashed him, She drove him through the mire; I

*poco rit.* *mp*

would not lend my po ny now For all the la dy's hire.

*a little slower*

## COME, LET US LEARN TO SING

*Moderato*

13



Come, let us learn to sing: *Do, re, mi, fa, sol, la, ti, do.*

*p*



Loud let our voices ring: *Do, re, mi, fa, sol, la, ti, do.*

 $m_f$ 

Let us sing with happy sound, With our voices

*dim.*

10

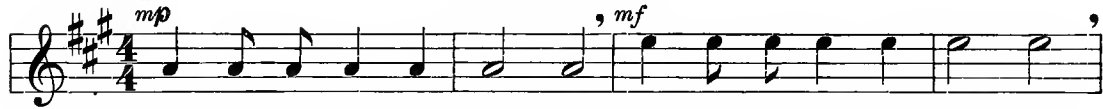


full and round: *Do, ti, la, sol, fa, mi, re, do.* . .

## THE BELLS

*Moderato*

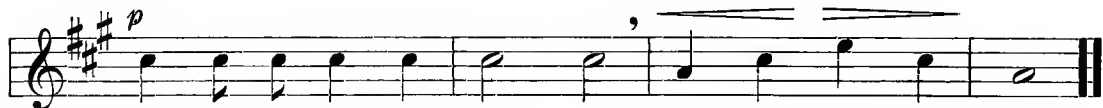
mp



This is the *do* bell, *do*, *do*: This is the *sol* bell, *sol*, *sol*:

 $\mu_f$ 

*p*



This is the *mi* bell, *mi*, *mi*: *Do*, *mi*, *sol*, *mi*, *do*.

## HOW TO SING

*Allegretto*

 $\mathfrak{mf}$ 

*Do, sol, do, sol, ti, la, sol; Re, mi, fa, sol, mi, re, do.*

*mp*

 $mf$ 

mp



Sing- ing high or sing- ing low, Ev - 'ry note must sound just so.

## LULLABY

*Andante con moto**p*

Hush a by ba - by on the tree - top;

*With pedal.*

When the wind blows, the cra dle will rock; When the bough breaks, the

cra dle will fall; Down will come ba by, cra - dle, and all!

## A WISH

*Andantino**mp*

If I had a lit tle boat, I would sail and I would float,

Like a rov - er proud and free, All a - cross the sil - ver sea.

## AUTUMN WINDS

*Allegro moderato**mp*

WM. LUTON WOOD

1. The lit - tle winds of au-tumn Come when  
 2. They make the leaves go whirl-ing Down from  
 3. When all the leaves have fal - len, And the

*p delicato* *mp*

sum - mer's done; "Oo whoo!" they go; "Oo whoo!" they go; Danc-ing in the sun!  
 ev 'ry tree; "Oo whoo!" they go; "Oo whoo!" they go; Laughing, full of glee!  
 skies are gray, "Oo whoo!" they go; "Oo whoo!" they go; Then they fly a - way!

*p* *pp* *mp*

*p* *pp* *mp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

## THE LITTLE COBBLER

*Moderato**mp*

1. Oh, I'm a mer - ry cob bler, Al ways mend - ing shoes; The  
 2. I'm work - ing at my busi ness Man y hours a day, From

high ones or the low ones—An y kind you choose. Tap,  
 morn - ing un til eve ning—That's the cob - bler's way. Tap,

tap, tap, tap, tap,— I've no time to lose.  
 tap, tap, tap, tap,— Then it's time to play.

## COME, LITTLE LEAVES

GEORGE COOPER  
*Andantino*

WM. LUTON WOOD



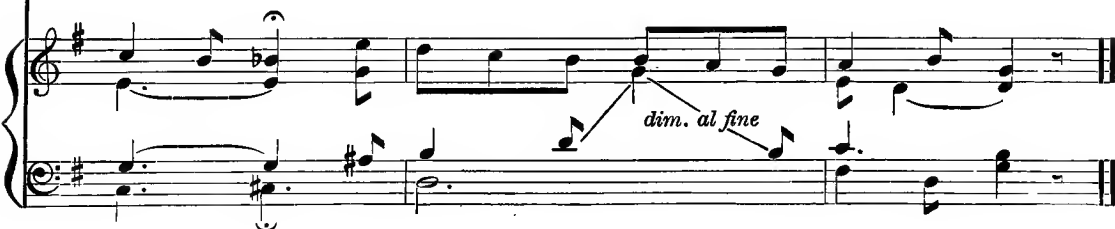
1. "Come, lit - tle leaves;" said the wind one day; "Come o'er the mea-dows with  
 2. Soon as the leaves heard the wind's loud call, Down they came flut - ter - ing,  
 3. Danc - ing and whirl - ing the red leaves went; Win - ter had called them and



me . . and play: Put on your dress es of  
 one . . and all; O ver the brown fields they  
 they were con - tent: Soon, fast a sleep in their



red and gold; For sum - mer is gone, and the days grow cold."  
 danced and flew, All sing ing the soft lit tle songs they knew.  
 earth - y beds,—The snow lay a cov - er lid o'er their heads.





## LITTLE JACK FROST

Mrs. S. G. CORNWELL

*Allegretto*  
*mp*

1. Lit tle Jack Frost went up the hill,  
 2. Lit - tle Jack Frost ran down the hill,  
 3. Lit - tle Jack Frost tripped 'round and 'round,

Watch-ing the stars and the moon so still; Watch-ing the stars and the  
 Late in the night, when the winds were still; Late in the night, when the  
 Spread-ing white snow on the fro zen ground; Nip - ping the breez - es, . .

moon so bright, And laugh-ing a - loud . . with all his might.  
 leaves fell down, . Red . . and yel low and fad ed brown.  
 ic ing the streams, And chill-ing the warmth of the sun's bright beams.

## TEN LITTLE INDIANS

*Moderato*  
*mp*

John Brown had a lit-tle Ind ian; John Brown had a lit - tle Ind - ian;



John Brown had a lit - tle Ind - ian; One lit - tle Ind ian boy.



One lit - tle, two lit tle, three lit tle Ind ians;  
Ten lit - tle, nine lit tle, eight lit - tle Ind ians;



Four lit - tle, five lit - tle, six lit - tle Ind - ians; Sev'n lit - tle, eight lit - tle,  
Sev'n lit - tle, six lit - tle, five lit - tle Ind - ians; Four lit - tle, three lit - tle,



nine lit tle Ind ians; Ten lit tle Ind ian boys.  
two lit - tle Ind - ians; One lit - tle Ind - ian boy.

## KING BOGGEN'S HOUSE

*Allegretto*  
*mp*

Lit tle King Bog gen, he built a fine hall;



Pie crust and pas - try; that was the wall: The win - dows were made of black



pud - ding, and white; Slat - ed with pan-cakes—you ne'er saw the like!

## PRAYER

*Andantino**p*

1. O teach a child, dear Lord, to pray, And, O ac - cept my pray'r;
2. A lit - tle spar - row can not fall Un - no - ticed, Lord, by thee;
3. Teach me to do what - e'er is right, And when I sin, for give;



Thou hear - est all the words I say, For thou art ev 'ry where.  
 And though I am so young and small, Thou car - est still for me.  
 And make it still my chief de - light To love thee while I live.



## THE CHRISTMAS TREE

PAUL P. FOSTER

WM. LUTON WOOD

*Moderato**mp*

1. What tree is there so fair to see,—So love - ly as the Christ-mas tree?
2. When win - ter's snows lie deep and white, With ti ny can - dles spark - ling bright,
3. And though it blooms but once a year, And all too soon must dis - ap - pear,



*cresc. poco rit. a tempo*

What oth - er hides so man - y joys On Christmas Eve, for girls and boys?  
 Its boughs are filled with wondrous things; No oth - er tree such glad - ness brings.  
 Of all the trees, you will a - gree, The fin - est is the Christ - mas Tree.

*cresc. poco rit. a tempo*

## THE CHILD AND THE STAR

J. W. ELLIOTT

*Andante con moto e tranquillo*

1. Lit - tle star that shines so bright, Come and peep at me to -  
 2. Lit - tle child, at you I peep, While you lie so fast a  
 3. For I've ma - ny friends on high, Liv - ing with me in the

night; For I oft - en watch for you In the pret - ty sky so blue.  
 sleep; But when morn - be - gins to break, I my home - ward jour - ney take.  
 sky; And a lov - ing Fa - ther too, Who com - mands what I'm to do.

*p ten.*

# MARCHING SONG

*Tempo di marcia*

L. ORMISTON CHANT

*f*

1. This is the way we march; This is the way we march;  
 2. This is the way we jump; This is the way we jump;

*f e marcato*

March, march, march, march, march:      This is the way we clap;  
 Jump, jump, jump, jump, jump:      This is the way we stop;

This is the way we clap; Clap, clap, clap, clap, clap. .  
 This is the way we stop; Stop, stop, stop, stop, stop. .

*sffz*

# THE GINGERBREAD BOY

NEWTON SWIFT

*Allegretto*

*mp*

1. The gin - ger-bread boy on the Christ-mas tree, Looked down from his place with  
 2. A hun - gry boy, by the Christ-mas tree, Looked up at the tempt-ing

*mp e legato*

*Ped.*      \* *Ped.*      \* *Ped.*      \* *Ped.*      \*



*cresc.* *poco rit.* *a tempo.*

joy: . . "There's al ways room at the top," said he, "For a  
toy: . . "There's plen- ty of room in side," said he, "For a

*cresc.* *poco rit.* *a tempo.*

*Ped.* \*

well-bred gin-ger-bread boy,— For a well-bred gin-ger-bread boy!" . .

*p* *mf*

## A SONG OF THANKS

J. BATTISHILL

*Andantino*  
*mp*

"Thank thee!" for the world so sweet; "Thank thee!" for the food we eat;

*mp*

"Thank thee!" for the birds that sing; "Thank thee," God, for ev - 'ry - thing!

## JOLLY SANTA CLAUS

*Allegro*  
*mf*

1. Jol ly, jol ly San - ta Claus, Lean your ear this way! Don't you tell a  
 2. When the clock is strik - ing twelve, When I'm fast a - sleep, Down the nar - row  
 3. John - ny wants a choo-choo train, Su sy wants a sled; Nel ly wants a

sin - gle soul What I'm going to say; Christ - mas Eve is com - ing soon;  
 chim - ney flue With your pack you'll creep; Soon you'll find the stock - ings there,  
 box of paints, Yel - low, blue, and red. Now I think I'll leave to you

*Ped.* \* *Ped.* \*

*mp*

Now, you dear old man, Whis - per what you'll bring to me, Soft - ly as you can.  
 Hang - ing in a row; Mine will be the short - est one, Mend - ed at the toe.  
 What to give the rest: Choose for me, dear San - ta Claus, You will know the best.

*mp*

*Ped.* \* *Ped.* \*

## SANTA CLAUS

ADELE SUTOR

*Lively*  
*mf*

1. There's a jol ly lit - tle fel low Who comes rid - ing in to  
 2. He's a friend of all the chil - dren, For he car - ries on his



town, When the north wind blows his trumpet, And the snow comes dancing down : In a  
 back, Gifts to make their bright eyes sparkle, Safely stowed within his pack ; And they



coat of fur and er - mine, He is muf - fled to his chin, And his  
 al - ways hang their stockings By the fire place, be - cause Christ - mas



face, what - e'er the wea - ther, Al ways wears a pleas - ant grin.  
 Eve is sure to bring them Pres - ents from old San ta Claus.

## OLD ENGLISH CAROL

*Moderato*  
*mp*

1. Lit tle chil dren, can you tell, Do you know the  
 2. Yes, we know the sto ry well! Lis ten now and  
 3. Joy and peace the an gels sang, Far the pleas - ant



sto ry well, Ev 'ry girl and ev 'ry boy,  
 hear us tell, Ev 'ry lit tle girl and boy,  
 ech oes rang ; " Peace on earth to men good - will " :



Why the an - gels sing for joy, On the Christmas morn ing? .  
 Why the an - gels sing for joy, On the Christmas morn ing. .  
 Hark ! the an - gels sing it still, On the Christmas morn ing. .

# ONCE THERE WAS A LITTLE KITTY

*Moderato assai*

*mp*



- |                     |               |           |                         |
|---------------------|---------------|-----------|-------------------------|
| 1. Once there was   | a lit - tle   | kit - ty, | White as the snow,      |
| 2. In the barn      | a lit - tle   | mou - sie | Ran to and fro,         |
| 3. Two black eyes   | had lit - tle | kit - ty, | Black as a crow,        |
| 4. Four soft paws   | had lit - tle | kit ty,   | Soft as the snow,       |
| 5. Nine pearl teeth | had lit - tle | kit ty,   | All in a row,           |
| 6. When the teeth   | bit lit tle   | mou sie,  | Mou sie cried out "Oh!" |



In the barn	she'd al ways	fro - lic,	Long time	a - go.
And she heard	the kit - ty	com - ing,	Long time	a - go.
And they spied	the lit - tle	mou sie,	Long time	a - go.
And they caught	the lit - tle	mou sie,	Long time	a - go.
And they bit	the lit tle	mou sie,	Long time	a - go.
But she ran	a - way	from kit - ty,	Long time	a - go.

# TWINKLE, TWINKLE, LITTLE STAR

JANE TAYLOR

ARTHUR EDWARD JOHNSTONE

*Allegretto grazioso*

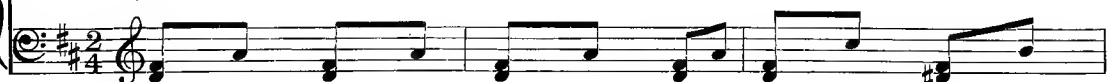
*p*



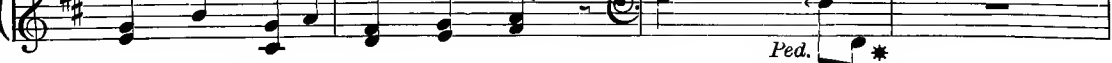
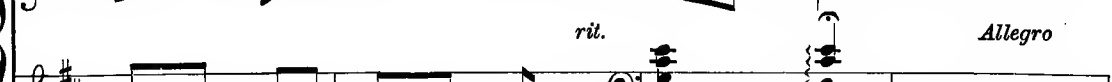
- |              |           |           |            |               |
|--------------|-----------|-----------|------------|---------------|
| 1. Twin kle, | twin kle, | lit - tle | star; How  | I won der     |
| 2. When the  | blaz ing  | sun is    | done, When | he noth - ing |



*p*



what you are;	Up a bove	the world so	high,—	Like a
shines up - on,	Then you	show your	lit - tle	light,—
				Twin - kle,



*Ped.*

\*

dia - mond in the sky, Like a dia - mond in the sky.  
twin kle, all the night, Twin - kle, twin - kle, all the night.

This musical score is for the song 'Twinkle, Twinkle, Little Star'. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is simple and repetitive, with lyrics written below the notes. The piece concludes with a double bar line.

# KING WINTER

*Allergro marcato (count two)*  
*mf*

King Win-ter rules o'er hill and plain, And shrill the North Wind whis-tles, While  
snow-flakes white, a fair y train, Fall soft as float ing this - tles.

This musical score is for the song 'King Winter'. It is written for a piano and includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The tempo is marked *Allergro marcato* with a count of two. The score consists of two systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piece ends with a double bar line.

# THE WHITE WORLD

*Moderato*  
*p*

The world is ver - y strange and white; It's beau ti - ful to see: With  
snow up - on the neigh - bor's house, And snow up - on the tree.

This musical score is for the song 'The White World'. It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Moderato* and the dynamics include *p* (piano). The melody is simple and features a repeat sign. The lyrics are written below the notes. The piece concludes with a double bar line.

## THE NEW YEAR

WM. LUTON WOOD

*Allegretto*  
*mf*

1. I am the lit-tle New Year, ho, ho! Here I come trip-ping it o-ver the snow;  
 2. Bless-ings I bring for each and all,—Big folks and lit-tle folks, short and tall:

Shak-ing my bells with a mer-ry din; So o-pen your door and let me in!  
 Each one a trea-sure from me may win; So o-pen your door and let me in!

*mf*  
*With pedal*

## MY VALENTINE

H. W. L.

HARVEY WORTHINGTON LOOMIS

*Allegro moderato*  
*mp*

1. Guess what I found, one day! A val en-tine! A val en-tine!  
 2. Who can it be, oh who,— My Val en-tine, my Val en-tine?

*mp legato*

*mf*

Some bo-dy left it, rang the bell, Then quick-ly ran a way.  
 That is a thing that's hard to tell,—I won-der if it's you!

*mf*

## SNOWFLAKES

*Allegretto*

1. See the pret ty snow flakes, Fall - ing from the sky,  
 2. On the win - dow ledg es; On the win - dow bare;  
 3. Look in to the gar - den, Where the grass was green;

On the walls and house- tops,— Soft and thick they lie. Fall ing,  
 See how fast they gath er,— Fill-ing all the air. Fall ing,  
 Cov - ered now by snow - flakes,— Not a blade is seen. Fall ing,

fall - ing, fall-ing from the sky,— Pure white snow-flakes, Soft and thick they lie.

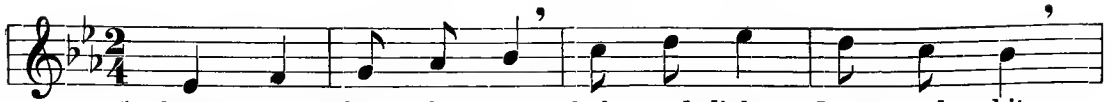
## IN THE SKY ABOVE US

*Moderato**mp*

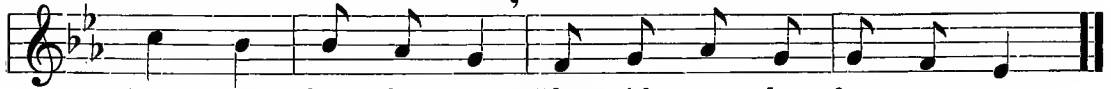
1. In the sky a - bove us, Where the an gels dwell,  
 2. He is watch - ing o'er us, Ev er, night and day;

God will ev er love us, If we serve Him well.  
 He pro - vid eth for us, If to Him we pray.

# THE SNOW QUEEN



1. Snow! snow! love ly snow! Soft and light, Pure and white:
2. Stay! stay! while we play: Let each flake Help to make
3. Snow Queen! love - ly Queen! Pure and bright, Crown'd with light,



Snow! snow! love - ly snow! Play with us be - fore you go.  
 Snow Queen, pure and fair, Who for chil - dren has a care.  
 Thine we wish to be; Pray love us as we love thee!

# STORM AND SUNSHINE

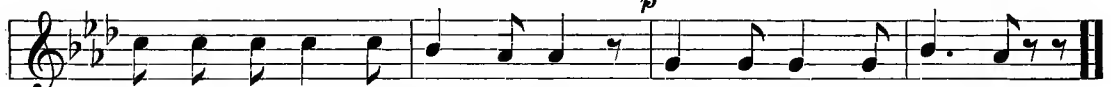
Old English



1. This is the way the snow comes down, \* Soft - ly, soft - ly fall - ing.
2. This is the way the rain comes down, † Swift - ly, swift - ly fall - ing.
3. This is the way the frost comes down, § Wide - ly, wide - ly fall - ing.



† So he giv - eth the snow like wool; Fair and white and beau - ti ful.  
 † So he send - eth the wel - come rain, O'er the field and hill and plain.  
 † So it spread - eth all thro' the night. Shin - ing cold and pure and white.



This is the way the snow comes down, \* Soft ly, soft - ly fall - ing.  
 This is the way the rain comes down, † Swift - ly, swift - ly fall - ing.  
 This is the way the frost comes down, § Wide ly, wide ly fall - ing.

\* Let the lightly raised hands gently fall once only, with fingers rapidly moving.

† Fold hands.

‡ Fingers patter on desks, quickly and lightly.

§ Raised hands waved to right and left.

# OLD KING COLE

MOTHER GOOSE

*Allegro*

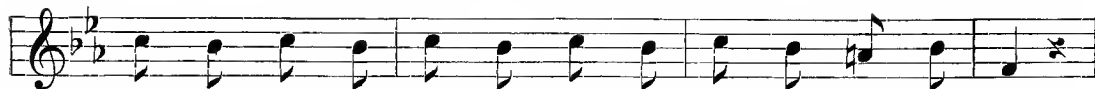


Old King Cole was a mer-ry old soul, And a mer-ry old soul was he: He



called for his pipe, And he called for his bowl, And he called for his fid - dlers three.  
 2. pi - pers three.  
 3. drum - mers three.  
 4. danc - ers three.





- \*1. "Twee dee, twee dee, twee - dee, twee - dee," went his fid - dlers three.
2. "Fi fee, fi fee, fi fee, fi fee," went his pi pers three.
3. "Drum - mee, drum - mee, drum - mee, drum - mee," went his drum - mers three.
4. "Danc ee, danc ee, danc - ee, danc ee," went his danc ers three.



- "Twee - dee, twee dee, twee - dee, twee - dee," went his fid - dlers three.  
 "Fi fee, fi fee, fi fee, fi - fee," went his pi - pers three.  
 "Drum - mee, drum - mee, drum - mee, drum - mee," went his drum - mers three.  
 "Danc - ee, danc - ee, danc - ee, danc - ee," went his danc - ers three.

\* Action imitating each instrument.

## THE COBBLER

*Moderato*  
*mp*



1. As . . walk ing up and down one day, . I . .
2. With a nice lit tle awl he makes a hole, . Right .
3. So the cob - bler works on through rain y weath er, With his



peep'd thro' the win-dow just o - ver the way, Where put-ting his nee dle  
 down thro' the up - per; and then thro' the sole, He puts in a peg, or  
 nice lit - tle awl and his small bits of leath-er. Oh, what in this world would



thro' and thro', There sat an old cob - bler a mak - ing a shoe.  
 puts in two. Then rap a tap - tap, as he hammers them through.  
 you and I do, If there were no cob - bler to make us a shoe?



*Repeat pp*

Then rap - a - tap-tap, And tick - a-tack-too; This is the way to make a shoe.

## THE BLACKSMITH

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

*Allegro moderato**mf*

“Hel - lo, Mis-ter Black-smith! How do you do? Here is my po-ny; will you

*mf*

make him a shoe?’ ‘Clang,’ goes the an vil; sparks fly a - round;

*mp*

“Now, lit- tle po-ny, lift your foot from the ground.” “Black-smith, Black-smith;

*Ped.*\* *Ped.* \*

thanks for the shoe!’ That’s what the po ny wants to say to you.’’

*p**p*

## AFTERNOON GREETING

*Allegretto grazioso*  
*mp**cresc.**mf*

Good aft er - noon! Good aft er - noon! We're hav ing

*mp**cresc.**mf**Ped.* \**Ped.* \*

ver - y, ver y pleas-ant weath - er: Good aft er - noon! Good aft er -

*mp**cresc.**Ped.* \**Ped.* \**Ped.* \*

noon! O such a hap py time we'll have to geth er!

*mf**mf**Ped.* \*

## AIKEN DRUM

*Moderato*  
*mp*

English

There was a man lived in the moon, Lived in the moon, lived in the moon;

There was a man lived in the moon, And his name was Aik en Drum.

## OUR FLAG

HARVEY WORTHINGTON LOOMIS  
*Con spirito*

ARTHUR EDWARD JOHNSTONE

*mf*

1. Hur - rah! Hur - rah! While hoist ing high the flag we love, our  
 2. Hur - rah! Hur - rah! A gold en ea gle guards the flag, with

*mf*

*f*

glad out voi ces ring: Hur rah! Hur rah! Proud  
 out spread ing wing; Hur rah! Hur rah! Our

*f*

ban ner with the stars and stripes, "Of thee I sing!"  
 ban ner says, "Wher e'er I wave, 'Let Free dom ring!'"

## A GARDEN SONG

LAURA E. RICHARDS.

Sing a song of gar dens; Time is come for sow - ing;

Trees are out, bees are out, ap ple blooms are blow - ing.

## THE POSTMAN

MABEL HAY BARROWS-MUSSEY

German Melody

*Allegro*

The first system of the musical score for 'The Postman'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro'. The vocal line begins with a forte 'f' dynamic. The lyrics are: 'The post - ie rides a - way, The post - ie rides a way; He'.

The second system of the musical score. The vocal line continues with the lyrics: 'gal lops down to Bos - ton town, No time has he to stop or play: Ad -'. The piano accompaniment continues with chords and moving lines in both hands.

The third system of the musical score. The vocal line continues with the lyrics: 'ven - tures he will meet, And man y wel - comes sweet: "Good'. The piano accompaniment continues with chords and moving lines in both hands.

The fourth system of the musical score, which concludes the piece. The vocal line ends with the lyrics: 'luck, good post - ie, Bring good news on your re turn - ing way.'" The piano accompaniment concludes with a final chord in both hands.

## LITTLE PUSSY WILLOW

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

*Allegretto*

1. Wind y March is blow-ing With all his might; Brooks are o ver -  
 2. Pus sy wore her mit - tens Of light gray fur; Down - y as a

flow ing, With foam all white; Tho' it's cold as win - ter, —  
 kit ten's, They sure ly were. Such a cun - ning mid - get, —

blow - y, snow - y, Lit - tle Pus - sy Wil - low came to town last night.  
 ruf - fy, fluf - fy; "Lit - tle Pus - sy Wil - low, won't you please to purr?"

*dim.*

## SOLDIERS' MARCH

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

*Tempo di marcia**mp*

1. Who'll play the sol - dier game? Who'll win an hon ored name,  
 2. Bright blue and gold we wear; Proud waves the flag we bear —

*mp* *f* *mp* *f*

*cresc.* *f*

Mind-ing, one and all, Our coun-try's call? Hark, hark, the drums that beat!  
 March-ing in a row, Brave sol-diers go. Hark, hark, the fifes that play!

*mp* *cresc.* *f* *f*

Hark, hark, the tramp of feet, March ing 'round on the play-ground!  
 Hark, what the bu gles say: "All march 'round on the play-ground!"

## MISTRESS MARY

MOTHER GOOSE  
*Moderato*

J. W. ELLIOTT

*mp* *mf*

Mis-tress Ma-ry, quite con-tra-ry, How does your gar-den grow? With

*mp* *mf*

cock le shells, and sil ver bells, And fair maids all in a row.

## DAFFY-DOWN-DILLY

*Allegretto**mp*

Daf - fy-down-dil - ly has just come to town, With bright yel-low pet - ti - coat,

*mp* *legato*

*cresc.**dim.*

And a green gown. Heigho! Heigh-o! Daf-fy-down-dil-ly has just come to town.

*cresc.* *dim.*

## THE ROBIN AND THE CHICKEN

*Allegro**mp*

1. A . . plump lit tle rob - in flew down from a tree, To
2. Said the chick, "What a queer look - ing chick - en is that, — Its
3. "Can you sing?" Rob - in asked, and the chick en cried "No!" But

hunt for a worm which he hap - pened to see; A . .  
wings are so long and its bod - y so fat!" While  
asked in its turn if the rob in could crow; So the

frisk y young chick en came scam per ing by, And  
rob in re marked loud e - nough to ing heard, "Dear  
bird sought a tree and the chick - en a wall; And

gazed at the rob - in with won der ing eye.  
me, — an ex - ceed ing ly strange look ing bird!"  
each thought the oth - er knew noth - ing at all.



## THE SEED BABY

E. L. McCORD  
Moderato

1. I know of a ba by, So small and so good; She  
2. I know of a moth - er, So kind and so warm; She  
3. When win ter is o ver, The rain and the light Are

*p* *molto legato*

sleeps in a cra - dle, As good ba bies should.  
cov ers this ba - by From cold and from harm.  
call - ing the ba by With all of their might:

*p\** *pp\**  
“Sleep, ba by, sleep, . Sleep, ba by, sleep!”  
“Sleep, ba by, sleep, . Sleep, ba - by, sleep!”  
“Wake, ba by, wake, . Wake, ba - by, wake!”

*p\* sempre legato* *pp\**

\* The last four measures of the third stanza are to be rendered *mezzo forte*, in order to give the story verisimilitude—in fact the entire third stanza may well be sung with a little more vigor than the first two.

## NEWS FOR GARDENERS

ANNA M. PRATT

WM. LUTON WOOD

*Allegretto**mp*

There was a lit - tle gard' ner Who spent the sum - mer days

Plant ing rows of but - tons, To see what he could raise. "If

vines come up, I'll get,"said he, "Some but - ton - hooks for poles." But

*poco ritard.* dig - ging down, he found in - stead, A crop of but - ton holes! *a tempo*

*colla voce* *a tempo*

## BUNNY RABBIT

CARL REINECKE

*Lively**f*

1. O bun, bun ny rab bit white, With ne'er a word to  
 2. O bun, bun ny rab bit white, Your eyes are red of  
 3. O bun, bun ny rab bit white, For all your ru by

*mp*

say; Why can't you sing or leap and spring And make some mer ry  
 hue; And what a pair of ears you've got! They're long e nough for  
 eyes, And all that those long ears can hear, You are not ver y

*mp*

play? O bun, bun - ny rab bit white, With ne'er a word to say.  
 two. O bun, bun - ny rab - bit white, You've ears e - nough for two.  
 wise. O bun, bun - ny rab bit white, You are not ver y wise.

*f*

## THE SONG OF THE EASTER HARE

Youth's Companion  
*Allegretto*

WM. LUTON WOOD

1. I come when the chil dren are sleep ing, And .  
2. I come when the chil - dren are sleep ing, Leav-ing

*p e legato*

bean - ti - ful gifts I bring; Where nev - er a child is peep-ing, I  
eggs in each pos - si - ble nook; Then a way I go leap - ing, leap-ing, To

*Ped.* \*

leave my to - kens of spring— I leave my to-kens of spring.  
hide in a sto ry book— To hide in a sto ry book.

## HER FAVORITE COLOR

Youth's Companion  
*Allegretto*  
*mp*

ARTHUR EDWARD JOHNSTONE

Lit tle blue vi - o lets un der the tree;

*mp e legato*

Big sky o ver it, blue as can be;— Blue bird sits in its

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal staff.

branch - es too;— Don't you guess A pril is fond of blue?

*delicato* *cresc.*

*L.H. delicato* *cresc.* *mf*

This system contains the next two staves of the musical score. It includes performance markings: *delicato* and *cresc.* above the vocal staff, and *L.H. delicato*, *cresc.*, and *mf* below the piano staff. The lyrics continue below the vocal staff.

## LADY DAFFYDOWNDILLY

CHRISTINA ROSSETTI

NEWTON SWIFT

*Andantino**p*

1. Grow - ing in the vale, By the up lands hill y,  
2. In a gold en crown, While the spring blows chill - y,

*p e legato*

This system contains the first two staves of the musical score for 'Lady Daffydowndilly'. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are written below the vocal staff. The piano accompaniment is marked *p e legato*.

Grow - ing straight and frail, La - dy Daf fy-down dil ly.  
And a scant green gown, La dy Daf - fy-down - dil ly.

*cresc.* *dimin.*

*cresc.* *dimin.*

This system contains the next two staves of the musical score. It includes performance markings: *cresc.* and *dimin.* above the vocal staff, and *cresc.* and *dimin.* below the piano staff. The lyrics continue below the vocal staff.

## SIX LITTLE BIRDS

*Moderato*

Six lit-tle birds sat on six lit-tle bush-es; Three of them were robins, and



three of them were thrush-es: They looked at each oth-er, as

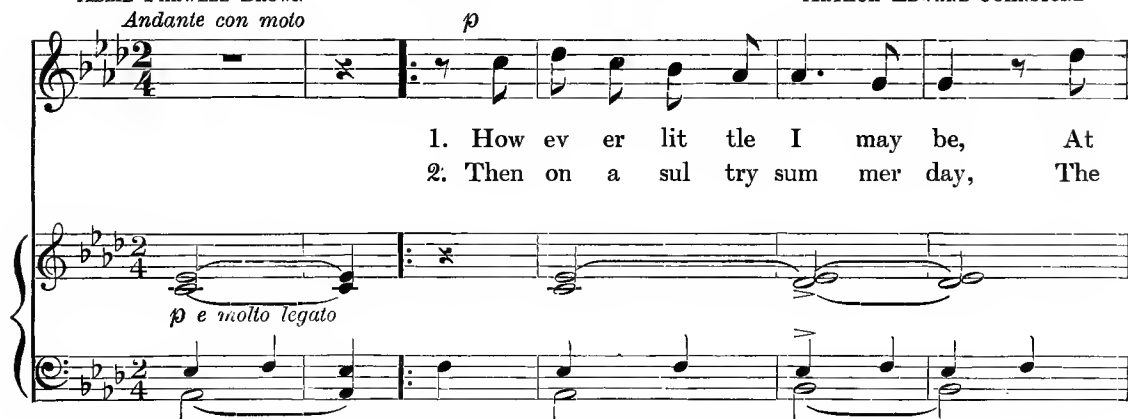


if they would say, "Why, where did you come from?" Then they all flew a-way!

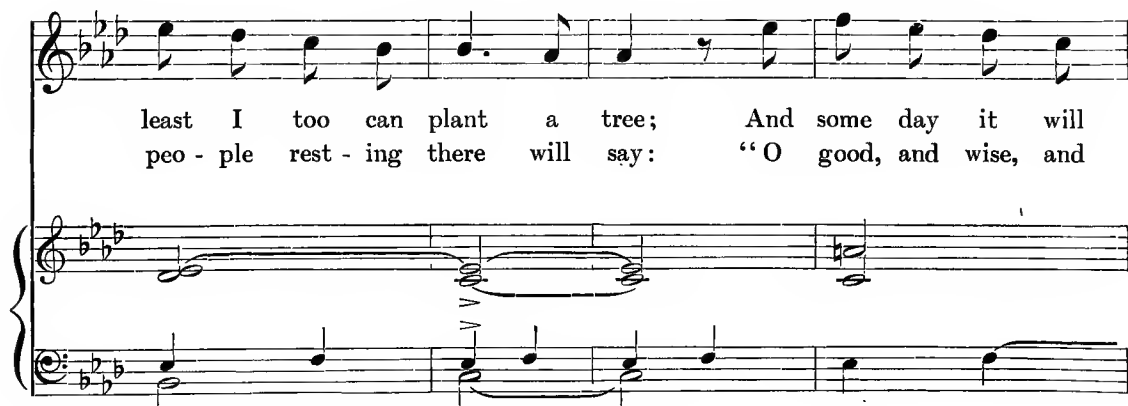
## ARBOR DAY SONG

ABBIE FARWELL BROWN

ARTHUR EDWARD JOHNSTONE

*Andante con moto*

1. How ev er lit tle I may be, At  
2. Then on a sul try sum mer day, The



grow so high, That it can whis per to the sky.  
great, was he Who thought to plant this bless ed tree!"

## THE ROBIN'S SONG

Old English

1. There came to my win - dow, one morn ing in spring, A  
2. Her wings she was spread - ing to soar far a way; Then

sweet lit tle rob - in; She came there to sing. The tune that she sang, it was  
rest - ing a moment, Seem'd sweet-ly to say: "O hap - py, how hap - py, the

pret - ti - er far Than ev - er I heard on the flute or gui - tar.  
world seems to be: A wake, lit tle girl, and be hap - py with me!"

## BUTTERCUPS

*In moderate waltz time*

ARTHUR EDWARD JOHNSTONE

Just see what I found By the clo-ver in the mead-ow! So

shi ny, so round! And I picked all that I could hold. Pret-ty

but-ter-cups, yel-low but-ter-cups! Are they real-ly made of gold?

## THE TWO CUCKOOS

MABEL HAY BARROWS-MUSSEY

German Folk-song

*Allegretto*  
*mf*

1. Cuck-oo, cuck-oo, lives in the clock; Ev-'ry hour dai ly,  
2. Cuck-oo, cuck-oo, o ver the seas; There no one winds you;

Out he flies gai ly: Cuck-oo, cuck-oo, sings in the clock.  
There no one minds you: Cuck-oo, cuck-oo, up in the trees.



## THE CANDY MAN

ISIDORE LUCKSTONE

*Allegretto**mp*

The can dy man who was in the sun, And who

nev - er could walk, be - gan to run; . . . . .

*Tempo giusto*

Till you could-n't have told, so fast he ran, That he

ev - er had been a can dy man; Till you can dy man.

## TO BABY-LAND

*Andantino**p*

1. How man y miles to Ba by land? An y one can tell; .  
 2. What do they do in Ba by land? Dream and wake and play, .  
 3. What do they say in Ba - by land? Why, the odd - est things ! .  
 4. Who is the queen in Ba by land? Moth - er kind and sweet; .

*With pedal*

Up one flight to your right; Please to ring the bell. .  
 Laugh and crow, fond er grow; Jol ly times have they. .  
 Might as well try to tell What a bird ie sings. .  
 And her love, born a - bove, Guides the lit tle feet. .

## THE APPLE MAN

*Street Cry**Moderato**mf*

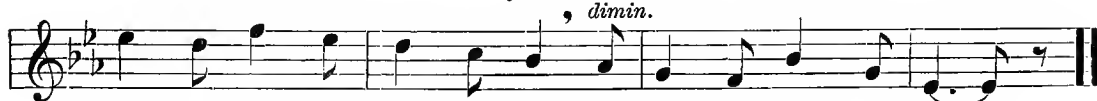
1. { Who'll buy 'em? Who'll buy 'em? Ap-ples red and round !  
 { Who'll buy 'em? Who'll buy 'em? (*Omit.* . . . .) Ev - 'ry one is sound.  
 2. { Who'll buy 'em? Who'll buy 'em? Ex - tra large in size!  
 { Who'll buy 'em? Who'll buy 'em? (*Omit.* . . . .) Fine for ap ple pies!

*Allegretto*  
*mp*

## THE MOON AND I

*cresc.*

The moon must love me ver - y much, For when the night is fine, Of



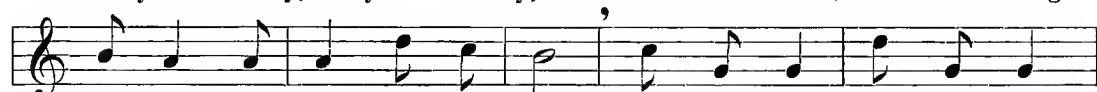
all the win - dows in the world, It comes and shines on mine.

CHRISTINA ROSSETTI

## THE SWALLOW

*Allegretto*  
*mp*

Fly a - way, fly a way, o - ver the sea; Sun lov - ing



swal - low, for sum - mer is done: Come a gain, come a - gain,



come back to me, Bring - ing the sum - mer and bring - ing the sun.

*Andantino*

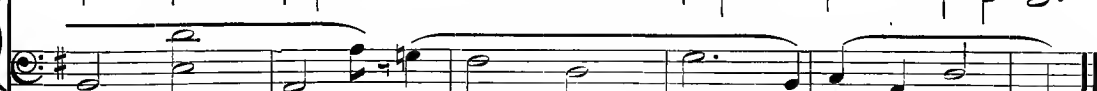
## A LITTLE TINY BIRD

*p*

1. A lit tle ti ny bird, With sweet and cheer - ful song, God
2. A lit - tle trust - ful child, Will sing to God his song: God



watch - es, thinks, and cares for, God watches, thinks, and cares for, All the day long.  
loves to hear the mu sic, God loves to hear the mu sic, All the day long.



## CHILDREN GO, TO AND FRO

*Animato*  
*mf*

1. Chil - dren go, to and fro, In a mer - ry, pret ty row;  
2. Work is done; play be - gun; Now we have our laugh and fun;

Foot - steps light; fac es bright—'Tis a hap py, hap py sight!  
Form a ring; dance and sing, Gay as birds that come in spring;

*p* *cresc.*  
Swift - ly turn - ing round and round; Do not look up - on the ground;  
Hold - ing fast each oth er's hand, We're a hap - py, cheer - ful band:

*mf*  
Fol - low me, full of glee, Ev - er glad are we.

Sing ing mer ri ly, mer - ri - ly, mer - ri ly, Sing - ing mer ri ly, *cresc.*  
 mer - ri - ly, mer - ri ly, Fol - low me, full of glee, Girls, boys, glad are we. *mf*

The musical score consists of two systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second system continues the vocal melody and piano accompaniment, with a mezzo-forte (*mf*) dynamic marking.

## DANDELIONS

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

All a-round the lawn you pass; See the but-tons made of brass! The *Allegretto* *mp* *cresc.* *mf* *mp*  
 pret ty yel low dan de - li - ons but - ton down the grass. *mp* *cresc.* *mf* *mp*

The musical score is in 2/4 time and consists of two systems. The first system includes a vocal melody in treble clef and a piano accompaniment in grand staff. The tempo is marked *Allegretto*. Dynamics include mezzo-piano (*mp*), crescendo (*cresc.*), mezzo-forte (*mf*), and piano (*p*). The second system continues the vocal melody and piano accompaniment, ending with a final chord.

## THREE LITTLE TAILORS

*Moderato*  
*mp*

English Folk-song

1. Three lit - tle tai - lors, Danc - ing in a lan - tern For a bit of  
 2. Three lit - tle tai - lors, Ly - ing in the dark - ness, Round a bit of

can - dle, Hm . . . m, For a bit of can - dle, Hm . . . m.  
 can - dle, Hm . . . m, Round a bit of can - dle, Hm . . . m.

Hm . . . m, Round a bit of can dle. . . . .

## PUSSY-CAT, PUSSY-CAT

*Allegretto*  
*mf*

J. W. ELLIOTT

Puss y - cat, puss y' cat, where have you been ?

*mp* *mf*

I've been to Lon - don to vis - it the Queen. Puss - y - cat, puss - y - cat,

*mp* *mf*

*p*

what did you there? I fright-en'd a lit - tle mouse un - der her chair.

*p*

The musical score for 'Pussy-Cat, Pussy-Cat' is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a melody in G major, marked *mp* and *mf*. The piano accompaniment features chords in the right hand and single notes in the left hand, also marked *mp* and *mf*. The second system continues the vocal line with a *p* dynamic and the piano accompaniment with a *p* dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

SEE-SAW, MARGERY DAW

J. W. ELLIOTT

*Allegretto* *mf*

See saw, Mar - ge ry Daw, Jack shall have a new mas - ter;

*mf*

*poco ritard.*

He shall have but a pen - ny a day, Be-cause he won't work an - y fast er.

*poco ritard.*

The musical score for 'See-Saw, Margery Daw' is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a melody in G major, marked *Allegretto* and *mf*. The piano accompaniment features chords in the right hand and single notes in the left hand, also marked *mf*. The second system continues the vocal line with a *poco ritard.* marking and the piano accompaniment with a *poco ritard.* marking. The key signature is one sharp (F#) and the time signature is 6/8.

## LITTLE BO-PEEP

MOTHER GOOSE  
*Allegretto*

J. W. ELLIOTT

1. Lit - tle Bo-peep has lost her sheep, And can't tell where to find them;  
 2. Lit - tle Bo-peep fell fast a - sleep, And dream'd she heard them bleat-ing;  
 3. Then up she took her lit - tle crook, De - ter - mined she would find them;

Leave them a - lone and they'll come home, Wagging their tails be - hind them.  
 When she awoke 'twas all a joke; Ah, cru - el vi - sion so fleet - ing.  
 What was her joy to be - hold them nigh, Wagging their tails be - hind them.

“ZOOM, ZOOM, ZOOM”

HARVEY WORTHINGTON LOOMIS  
*Allegro*  
*mp*

German Folk-song

1. { The lit - tle brown - ie hon ey - bees, The lit - tle gold - en  
 { The lit - tle yel - low sing - ing bees, The naugh - ty lit tle  
 2. { The pret ty belt - ed hum - ble bees, The ver y big gest  
 { The yel low jack - ets wing a - long;— Oh, won't you come and

sun - ny bees, Go “zoom, zoom, zoom, zoom, zoom, zoom, zoom!” Oh, hear them hum!  
 sting-ing bees, Go “zoom, zoom, zoom, zoom, zoom, zoom, zoom!” For sum - mer's come.  
 bum - ble-bees, Go “zoom, zoom, zoom, zoom, zoom, zoom, zoom!” For Oh, so long!  
 sing a - long, “Tra - la, la, la, la, la, la, la!” To join their song!



## MY PONY

NEWTON SWIFT

*Allegro moderato**mp*

I had a lit tle po ny once Who was so ver - y small, I

*mp*

Detailed description: This is the first system of the musical score. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro moderato' and the dynamic is 'mp'. The vocal line begins with a quarter note on G4, followed by eighth notes for 'had a lit tle po ny once', and then a quarter note on G4 for 'Who was so ver - y small, I'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

*cresc.**f*

had to take a pack - ing box To make his lit tle stall. He

*cresc.*

*f*

Detailed description: This is the second system. The vocal line continues with 'had to take a pack - ing box To make his lit tle stall. He'. The piano accompaniment continues with the same eighth-note pattern. Dynamics include 'cresc.' and 'f'.

could - n't run so ver y fast, But he could look as wise As

Detailed description: This is the third system. The vocal line continues with 'could - n't run so ver y fast, But he could look as wise As'. The piano accompaniment continues with the same eighth-note pattern. There is a small 'x' mark under the piano part in the second measure.

*poco rit.**dimin.*

an y great big car - riage horse Of twice my po - ny's size.

*poco rit.*

*dimin.*

Detailed description: This is the fourth system. The vocal line concludes with 'an y great big car - riage horse Of twice my po - ny's size.'. The piano accompaniment concludes with the same eighth-note pattern. Dynamics include 'poco rit.' and 'dimin.'.

## GOING TO MARKET

Old English

*Moderato*  
*mp*

There was a lit - tle wom - an, as I've heard tell, Fol lol,  
She went to the mar - ket, her eggs for to sell, Fol - lol,

*mp*

fol de rid dle - dol! } *mf* She went to the mar ket all  
fol de - rid dle dol! }

*mf*

on a mar - ket day, And she fell a sleep on the King's high - way ;

*p*

*mp* *cresc.* *mf*  
Fol - de - rid - dle - i do, lol, lol, lee! Fol - lol, fol - de - rid - dle dee!

*mp* *cresc.* *mf*  
*Ped.* \*

## HEY, DIDDLE DIDDLE

J. W. ELLIOTT

*Allegro*  
*mf*

Hey, did-dle, did-dle, The cat and the fid-dle, The cow jumped o-ver the moon; The

lit-tle dog laughed To see such sport, And the dish ran aft-er the spoon.

The score is in 6/8 time with a key signature of one sharp (F#). It features a vocal melody and a piano accompaniment. The piano part includes a left-hand section marked 'L.H.' and 'mf'.

## DICKORY, DICKORY, DOCK

J. W. ELLIOTT

*Allegro*  
*mp*

Dick-o ry, dick-o ry dock; The mouse ran up the clock; The

clock struck *one*; The mouse ran down; Dick-o ry, dick o-ry, dock.

The score is in 6/8 time with a key signature of one sharp (F#). It features a vocal melody and a piano accompaniment. The piano part includes a left-hand section marked 'L.H.' and 'mp'. Dynamics include *ten.*, *ten. p*, and *sfz*.

## GOOD MORNING, MERRY SUNSHINE

*Allegro non troppo*

ARTHUR EDWARD JOHNSTONE

*mf*

1. Good morn-ing, mer - ry sun - shine! How did you wake so soon? You've  
 2. I nev - er go to sleep, dear; I go be - yond the sea; And

*mf*

*Ped.* \*

scared the lit - tle stars a - way, And shined a way the moon. I  
 chil - dren 'way a - cross the world All wake and watch for me. I

*p*

saw you go to sleep last night Be fore I stopped my play: How  
 wa - ken all the birds and bees And flow - ers, on my way; And

*cres.* *mf* *f*

*cres.* *mf* *f*

did you get 'way o ver here So ear ly in the day?  
 last of all, the lit - tle child, Who stayed out late to play.

*mf* *f*

# WHERE DO ALL THE DAISIES GO?

*Allegretto*



1. Where do all the dai-sies go? I know! I know! Un-der-neath the
2. Where do all the bird-ies go? I know! I know! Far a-way from
3. Where do all the ba-bies go? I know! I know! In the glanc-ing



snow they creep; Nod their lit-tle heads and sleep; In the spring-time  
win-ter snow, To the far warm south they go; There they stay till  
fire-light warm, Safe ly shel-ter'd from all harm; Soft they lie on



out they peep: That is where they go; That is where they go.  
dai-sies blow: That is where they go; That is where they go.  
moth-er's arm: That is where they go; That is where they go.

## POLLY PUT THE KETTLE ON

MOTHER GOOSE

*Allegro*

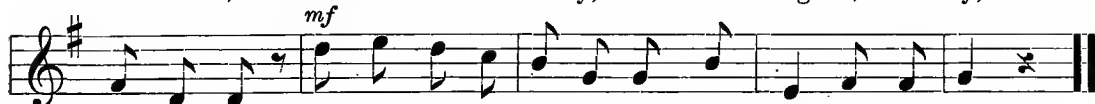
Old English



Pol-ly, put the ket-tle on; Pol-ly, put the ket-tle on; Pol-ly, put the



ket-tle on; We'll all have tea. Su-key, take it off a-gain; Su-key, take it



off a-gain; Su-key, take it off a-gain; They've all gone a-way.

## LITTLE MISS MUFFET

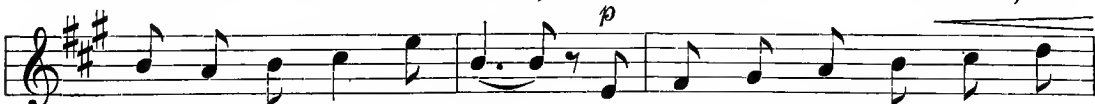
MOTHER GOOSE

*Allegretto*

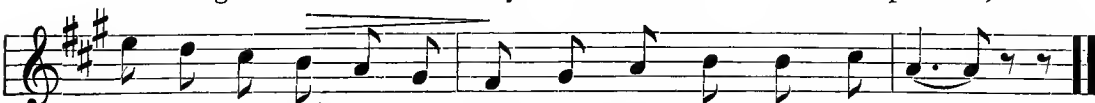
*mp*



Lit-tle Miss Muf-fet, She sat on a tuf fet,



Eat-ing of curds and whey; There came a black spi der, Who



sat down be-side her, And fright-ened Miss Muf-fet a-way.

## LADY-BIRD

RUTH McCONN

*Allegretto*

La dy - bird, la dy bird, Fly a - way home! Your house is on

fire; Your chil dren will burn! Quick - ly home, quick - ly home,

la - dy - bird flew: Her house was all safe, And her wee chil-dren too.

## FAIR FRIENDS

*Moderato*

1. The North wind brings the snow; The East wind brings the shower; The

2. And which one is the best, When all I love so well — The

South wind makes the fruit tree grow; The West wind brings the flow'r.

North or South, the East or West—Would puz - zle me to tell.

## THE LITTLE BIRD

WM. LUTON WOOD

*Allegretto**p*

"Peep!" said the lit - tle bird, "Peep!" said he;

*p**cresc.*

"Here is a leaf on the lit tle brown tree; Here are some ber -ries,—Ah!"

*cresc.**mf*

one, two, three! I think the spring must be com ing for me."

*mf**p**mp*

"Peep!" said the lit tle bird,

"Peep, peep, peep!" said he.

*p**pp**mp*

## THREE LITTLE KITTENS

MOTHER GOOSE

ARTHUR EDWARD JOHNSTONE

*Allegro moderato**mp**mf*

Three lit - tle kit - tens, they lost their mit - tens, And they be - gan to cry: . "O

moth-er dear, We ve - ry much fear That we have lost our mit-tens." "What!

lost your mit - tens, You naugh - ty kit - tens! Then you shall have no

pie." "Mee-ow, mee-ow, mee-ow, mee-ow! And we can have no pie."

*Ped.* \*



## DOWN THE LANE

FREDERICK H. MARTENS

French Tune

*Marcato*  
*mf*

Come, come, come, come a way, Down the lane to look for flow - ers!

*mf*

Come, come, come, come a - way; Gold - en sun - shine gilds the hours!

## THE FAVORITE DOLL

J. R. GRAY

WM. LUTON WOOD

*Moderato*  
*mp*

1. One, I love; two, I love her; Three, with her I play;  
2. Five, I kiss her; six, I'd miss her If she strayed a way;  
3. Nine, it's time she had her nap; Ten, up - stairs we creep; E -

*mp*

Four, I hold her close to me, Near - ly all the day.  
Sev'n, I take her out to ride; Eight, when - e'er I may.  
lev'n, I put her in to bed; Twelve, she goes to sleep.

# ROLLER SKATES

*Allegretto*  
*mf*



FINE.

1. Rol - ler skates! Buck - le them on; Glide a - long as smooth as a swan.  
3. Rol - ler skates! Clat - ter - ing past! Walk - ers nev er trav - el as fast.  
5. Rol - ler skates! Oh, what a noise! Sure to please the girls and the boys.



*D.C.*

2. Off we race, o - ver the street; Ev - 'ry skat - er is try - ing to beat.  
4. Now we coast; is - n't it nice? Here the pave - ment is smooth - er than ice.

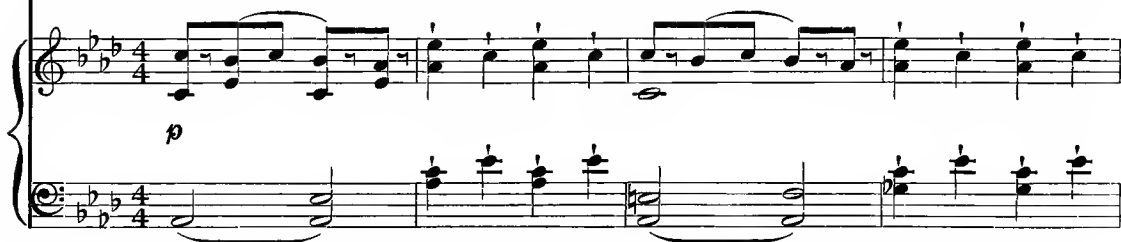
# TICK-TOCK

*Allegro moderato*

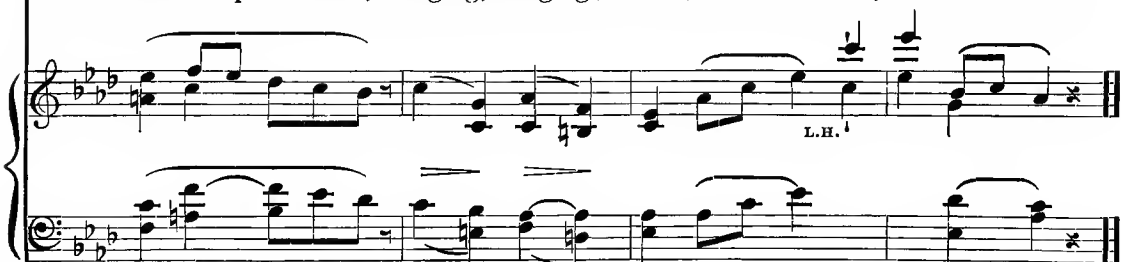
ARTHUR EDWARD JOHNSTONE



1. Hark how the clock goes, "Tick-tock, tick-tock;" All he can say is, "Tick-tock, tick-tock;"  
2. All thro' the day it's, "Tick-tock, tick-tock;" All thro' the night it's, "Tick-tock, tick-tock;"



- Oh, such a chatter-box! Talking, talk-ing; "Come, lit-tle tick-tock, tell me the time."  
Round lit-tle pen-du-lum, Swinging, swinging; "Come, lit-tle tick-tock, tell me the time."



## THE PARADE

*Tempo di marcia*

German Tune

*mf* *mp* *mf*

1. Tramp, tramp, tramp! Oh, see the big pro - ces - sion come — Tramp, tramp,  
 2. Tramp, tramp, tramp! I nev - er saw a larg - er crowd; Tramp, tramp,  
 3. Tramp, tramp, tramp! The flag is wav ing high a - bove; Tramp, tramp,

*mp* *p*

tramp! To sound of bu gle, fife and drum! Watch the gal - lant  
 tramp! A thou - sand voi ces cheer - ing loud. Now the hor ses  
 tramp! Sa - lute the stars and stripes we love! Thro' the town, and

*cres* *-* *cen* *do* *f*

sol - diers go, March - ing in an e ven row — Tramp, tramp, tramp!  
 come in sight, Gray and roan and black and white — Tramp, tramp, tramp!  
 back a - gain, Half a mile of mar - tial men — Tramp, tramp, tramp!

*cres* *-* *cen* *do* *f*

## HUSH-A-BY BABY

*Andantino*

*p*

Hush - a - by, ba - by, on the tree top; When the wind blows, the

*p*

*With pedal*

cra - dle, will rock; When the bough breaks, the cra dle will fall;

*FINE*

Down comes ba - by, cra dle and all! Tra la la la la la la

*FINE*

*D.C.*

la la la la la la, Tra la la la la la la la la la.

*D.C.*

## JOHNNY-JUMP-UP

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

*Lively*  
*mp*

1. Lit - tle John - ny-jump-up, out by the stump; Fun-ny Punch-i nel - lo,  
2. Lit - tle John - ny-jump-up, un - der the stile; Fun-ny lit - tle clown-ie,

Yel low fel - low; All the oth er flow - ers want to watch you jump.  
Down - y brown - ie! Ev - 'ry time I look at you, it makes me smile.

The musical score for 'Johnny-Jump-Up' is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal melody and a piano accompaniment. The tempo is marked 'Lively' and the dynamic is 'mp'. The score includes two verses of lyrics and a concluding line. The piano part consists of chords and single notes, often marked with 'x' for specific notes.

## THE VIOLET

*Andantino*

ARTHUR EDWARD JOHNSTONE

Dear lit - tle vi o - let, Sweet lit - tle vi o - let, Tears in your eye!

Such a blue vi o - let— You must have come Right out of the sky!

The musical score for 'The Violet' is written in 3/4 time with a key signature of one sharp (F#). It features a vocal melody and a piano accompaniment. The tempo is marked 'Andantino' and the dynamic is 'p'. The score includes two verses of lyrics. The piano part consists of chords and single notes, often marked with 'x' for specific notes.

## AMERICA

SAMUEL FRANCIS SMITH

HENRY CAREY

1. My coun try, 'tis of thee, Sweet land of lib er - ty,  
 2. My na tive coun try, thee— Land of the no ble, free —  
 3. Let mu sic swell the breeze, And ring from all the trees  
 4. Our fa - ther's God! to thee, Au - thor of lib er ty,

Of thee I sing; Land where my fa - thers died; Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and  
 Sweet free-dom's song; Let mor tal tongues a wake; Let all that  
 To thee we sing; Long may our land be bright With free-dom's

pil-grim's pride! From ev - 'ry moun - tain side Let Free - dom ring!  
 tem - pled hills; My heart with rap ture thrills Like that a - bove.  
 breathe par - take; Let rocks their si - lence break, The sound pro - long.  
 ho ly light; Pro tect us by thy might, Great God, our King!

## SECTION II

### KINDERGARTEN

The Kindergarten, as a part of the public school system, is becoming the rule rather than the exception in the cities of the United States. The year's work in music in the Kindergarten, if properly conducted, is extremely helpful and beneficial to children. On the other hand, positive injury to the voice, and dulling of the musical sensibilities, as well as loss of time and opportunity, are but too often the results of misdirected effort in the Kindergarten year.

The temptation is very great to begin the teaching of songs too soon. Nothing but failure can result from the attempt to have children sing songs with the piano before they are able to match tones. Such "singing" is only "monotoning," and it actually prevents the child from learning to sing. Continued "monotoning" while others are singing, dulls the ear, deadens the sense of pitch, and makes more difficult the task of teaching the child to sing.

The singing of many half-learned songs with pianoforte accompaniment also develops the pernicious habit of singing wrong words and meaningless combinations of sounds. To be convinced of its futility, one has only to listen to the individual singing of a few children who have been the victims of this sort of teaching.

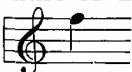
The Kindergarten spirit of play can and should be retained and used in connection with correct methods of teaching singing to children.

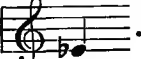
Kindergartners will find that by the use of the methods herein advocated, nothing will have to be unlearned in the higher grades, and steady progress in the right direction will be insured.

The larynx of the child grows very rapidly until the age of six, after which time it does not change materially until puberty. All authorities agree that the singing of little children should be conducted with the greatest care, and that all loud singing and forcing of the voice should be avoided.

Many of the songs found in Kindergarten books are entirely too long and too difficult for the children. This applies to both text and music. The songs should be of the very simplest character. It is hardly necessary to suggest to Kindergarten teachers that the songs used should be correlated with other features of the daily program.

The outline of songs that follows is suggestive only. In selecting additional material, care should be taken that the range (compass) of the songs shall include only that register of the child's voice which it is proper to use at this time. As a rule the song should begin in the middle or upper part of the compass, which should not extend above F, fifth line



line .

If the teacher works faithfully and systematically, nearly all the so-called monotones may be eliminated before the end of the year, thus gaining several months for the unmusical child who is to enter the first grade.

The first steps in teaching singing in the Kindergarten are identical with those of the first grade, and the methods are therefore the same. For detailed instruction concerning the methods to be employed, see pages 5 to 10.

## ACCOMPANIMENTS

The accompaniment should not be used until the children can sing the song. While learning a song, the attention of the pupils should be centered upon the melody and the words, and the teacher should give her entire attention to the singing of the pupils.

When the accompaniment is played, it is essential that

1. The piano be in tune.
2. The accompaniment be played precisely as written and not too loudly. Extemporized accompaniments should be avoided.
3. The piano should be used sparingly. Singing with piano accompaniment should be the exception rather than the rule.



## GOOD MORNING SONG

*Allegro  
mf*

1. Good morn - ing, good morn ing, Good morn - ing to you! Good  
 2. Good morn - ing, bright Sun shine, We're glad you are here; You



morn - ing, good morn ing! Oh, how do you do?  
 make our world hap py, And bring us good cheer.

## GOOD MORNING

*cresc.**mf*

Good morn - ing, good morn - ing! Oh, what will the weath-er be? If we

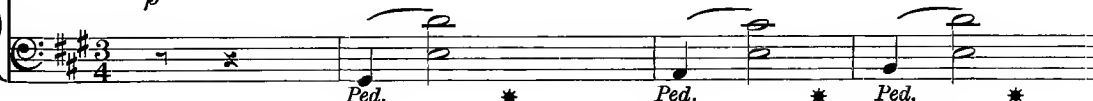


on ly wait till day is done, We're sure to see.

## GOOD AFTERNOON

*Moderato**p*

Good aft er - noon! Good aft - er - noon! Oh, how do you

*p**Ped.*

\*

*Ped.*

\*

*Ped.*

\*



do? I'm ver - y well; I'm ver - y well; And I hope you are too.

*poco cresc.**mf**Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

# SEPTEMBER

## FAMILY SONG



1. This is our moth-er; This is our fa-ther; This is our broth-er tall: .
2. This is our sis-ter; This is our ba-by; Oh, how we love them all! .

## PRAYER



Thank thee, Heav'n-ly Fa-ther, For all we have to day;

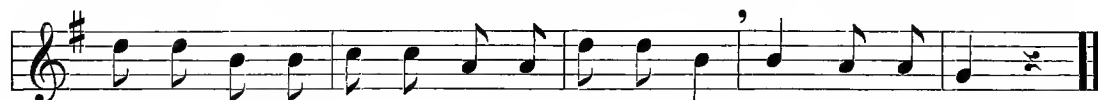


Help us in our work And help us in our play.

## CRADLE SONG



Sleep, ba-by, sleep! While fa-ther tends the sheep; And moth-er, from the



slum-ber tree, Shakes down a lit-tle dream for thee. Sleep, ba-by, sleep!

## KNOCK AT THE DOOR



Knock at the door; peep in; Pull the latch, and walk in.

## MY DOLL



1. My doll has gold-en hair— I love to make it curl!
2. My dol-ly's eyes are blue; They o-pen and they close;



I take her ev-'ry-where, Be-cause she's such a dar-ling girl.  
Her hat is ver-y new, And moth-er trimmed it with a rose.

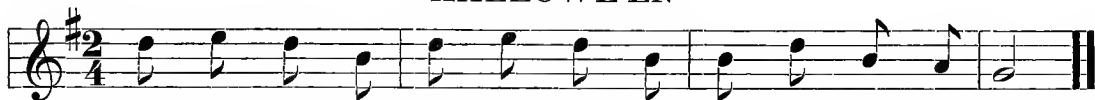
# OCTOBER

## FALLING LEAVES



Leaves are fall' ing all a-round, All a-round, all a-round;  
See them ly ing on the ground, On the ground, on the ground.

## HALLOWE'EN



Pump-kins mel low, lan-terns yel low, All for Hal low-e'en!

## THE SQUIRREL LOVES A PLEASANT CHASE

*All gro moderato*  
*mf*

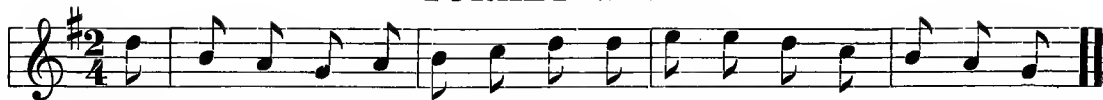
The Squir-rel loves a pleas-ant chase; Tra, la, la, la, la, la; To  
catch him you must run a race; Tra, la, la, la, la, la. Hold

out your hands and we will see, Which one of them will

quick er be: Tra, la, la, la, la, la; Tra, la, la, la, la, la.

## NOVEMBER

### TURKEY TIME



Thanks-giv - ing Day will soon be here; It comes a - round but once a year.  
If I could on - ly have my way, We'd have Thanksgiving ev - 'ry day!

### FEEDING BIRDS



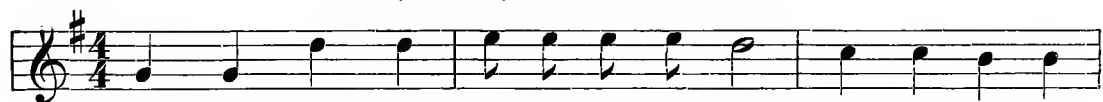
1. Bird-ies in sum-mer, happy and snug; Breakfast of ber - ry, din-ner of bug.
2. Bird-ies in win-ter, they must be fed; Let the kind chil-dren scat-ter their bread.

### JACK FROST

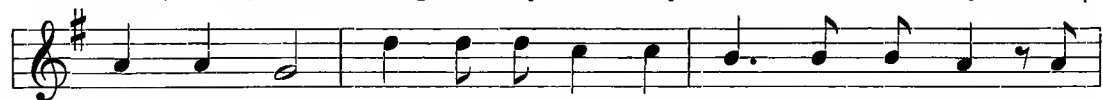


How the wind blows! How the cold grows! Jack Frost is com-ing; Look out for your toes!

### BAA, BAA, BLACK SHEEP



Baa, baa, black sheep, have you an - y wool? Yes, sir; yes, sir;



three bags full: One for my mas - ter, one for my dame, And



one for the lit - tle boy that cries in the lane. Baa, baa, black sheep,

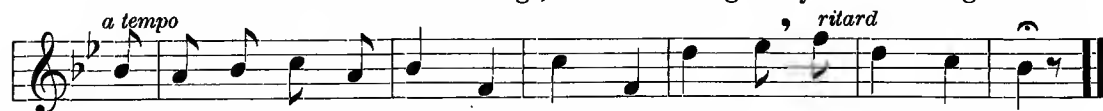


have you an - y wool? Yes, sir; yes, sir; three bags full.

### NOVEMBER



On cool No - vem - ber morn - ings, Clouds sail light - ly; The wind goes "Oo!"



And in the nights, the bon - fires Blaze up bright - ly; The wind goes "Oo!"

# DECEMBER

## CHRISTMAS DAY

*Allegro non troppo*

Clap your hands in mer - ry cheer; Christ-mas Day is al most here;

*rit.**a tempo*

Tra la la la la la la, Fa la la la, O heigh ho!

*rit.**a tempo*

## THE CHRISTMAS TREE

See the pret - ty Christ mas tree, Christ mas tree,

Christ-mas tree; Love - ly toys for you and me—Toys for you and me.

## WINTER TIME

Snow - flakes fall ing, Snow-birds call - ing; Win - ter time is here.

## FLAKES OF SNOW

1. The flakes of snow are fly ing fast Like hap - py swarms of bees;
2. They chase each oth er down the lane; Oh, how they love to play!

They set tle on the gar - den - bed Or rest up on the trees.  
But ev - 'ry time I catch a flake It sim - ply melts a way.

# JANUARY

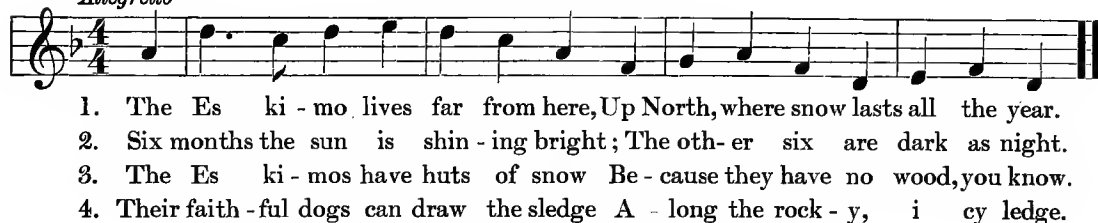
## WINTER COASTING

ANNA M. PRATT



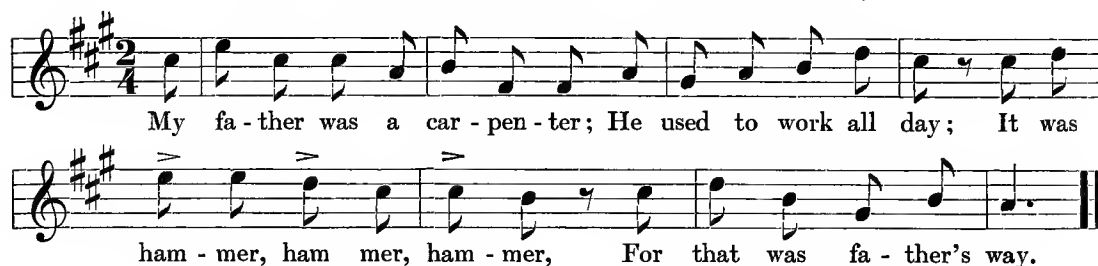
One to make read y; Two to keep stead y;  
 Three to pre - pare with a will; Four to go glid ing;  
 Shout - ing and slid ing Down to the foot of the hill. . .

## THE ESKIMO

*Allegretto*


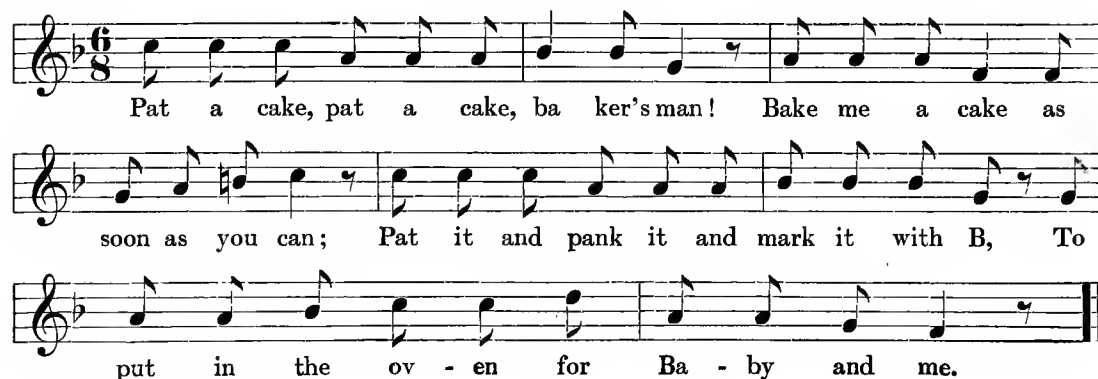
1. The Es ki - mo lives far from here, Up North, where snow lasts all the year.  
 2. Six months the sun is shin - ing bright; The oth - er six are dark as night.  
 3. The Es ki - mos have huts of snow Be - cause they have no wood, you know.  
 4. Their faith - ful dogs can draw the sledge A - long the rock - y, i cy ledge.

## MY FATHER WAS A CARPENTER



My fa - ther was a car - pen - ter; He used to work all day; It was  
 ham - mer, ham mer, ham - mer, For that was fa - ther's way.

## PAT-A-CAKE



Pat a cake, pat a cake, ba ker's man! Bake me a cake as  
 soon as you can; Pat it and pank it and mark it with B, To  
 put in the ov - en for Ba - by and me.

## FEBRUARY

## FIVE LITTLE GIRLS



Five lit - tle girls with hearts so light; Five lit - tle bowls of milk so white;



Five lit - tle girls with an ap pe - tite; Five lit - tle bowls all emp - ty quite.

## A VALENTINE

ANNA M. PRATT



If you will be my Val - en tine, My charm - ing lit tle dear, The

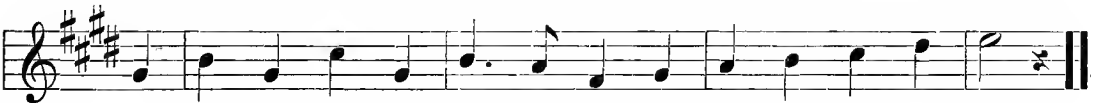


sun can nev er help but shine Throughout the com - ing year.

## THE MINER



The min er works be - neath the ground, To get the i ron out;



A lit - tle lamp up on his head To show the way a bout.

## A WISH



If I had a lit tle boat, I would sail and I would float,



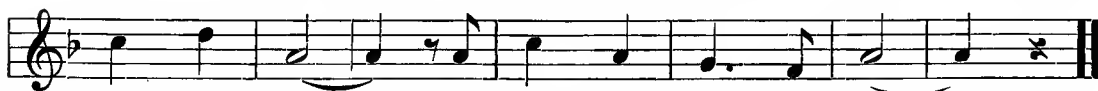
Like a ro ver, proud and free, All a - cross the sil - ver sea.

# MARCH

## THE KITE BIRD



1. Sail, sail, my kite, The wind is high; It wants to  
2. Sail, sail, my kite, A - round the sky, As I should



play with you, . . It wants to play with you. . .  
like to do, . . As I should like to do. . .

## THE MILL



The sails go round with a heav - y swing, As the



wild wind plays on the hill; . . And the corn is crushed, And the



flour is ground, Right mer ri ly at the mill. . .

## A JINGLE

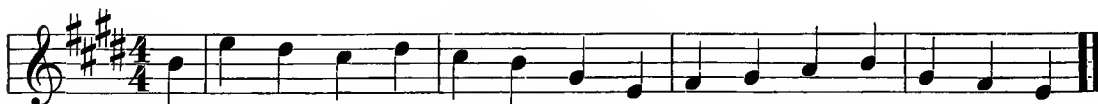


Ma ry's sing - ing ex - er cise Makes bro - ther Bob - by stare, For



on the high - est note, she has To stand up - on a chair.

## THE WIND



1. O wind how strong you blow to - day! You blow so ma - ny things a - way;  
2. You blow the blos - soms from the trees; You blow the but - ter - flies and bees;  
3. You blow the birds a - bout the sky; You make the clouds go sail - ing by.

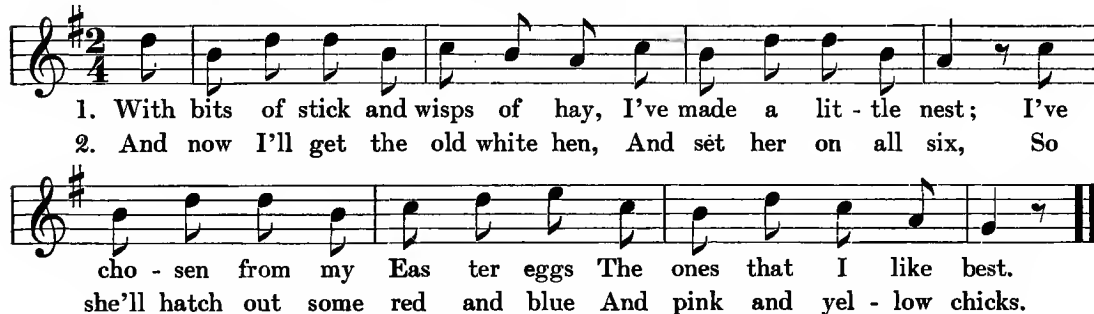


## APRIL A VISITOR



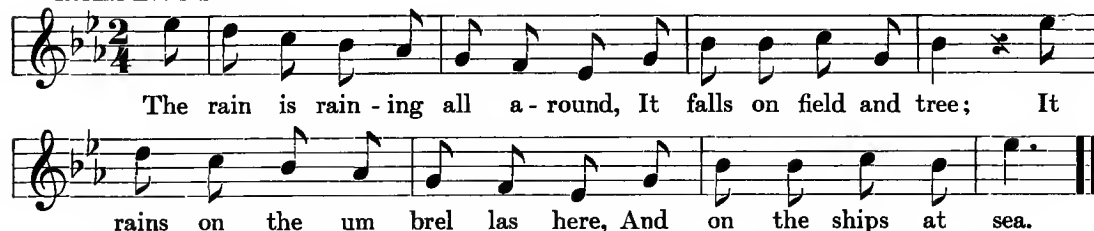
## AN EASTER JINGLE

HARRIET B. STERLING

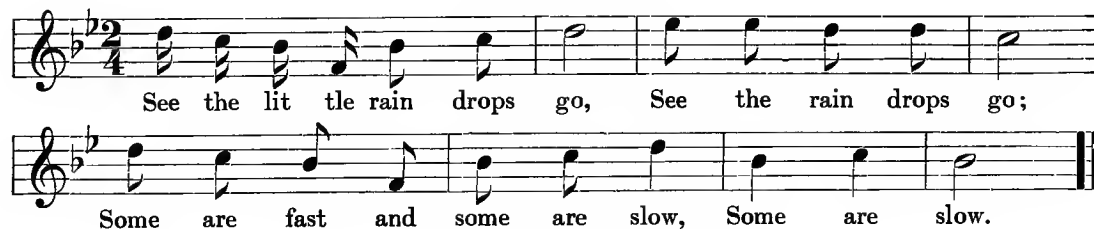


## THE RAIN

ROBERT LOUIS STEVENSON



## RAINDROPS

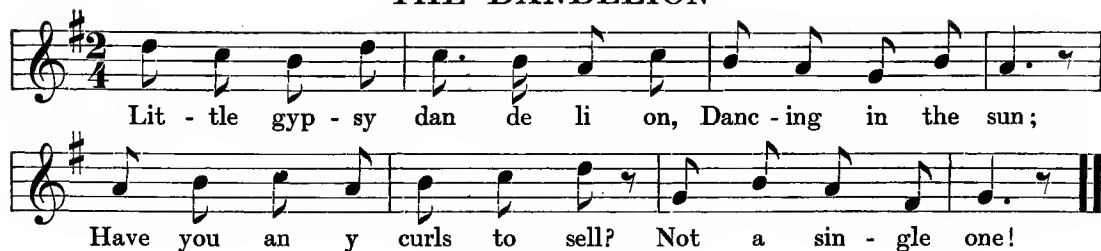


## THE LITTLE HEN



# MAY

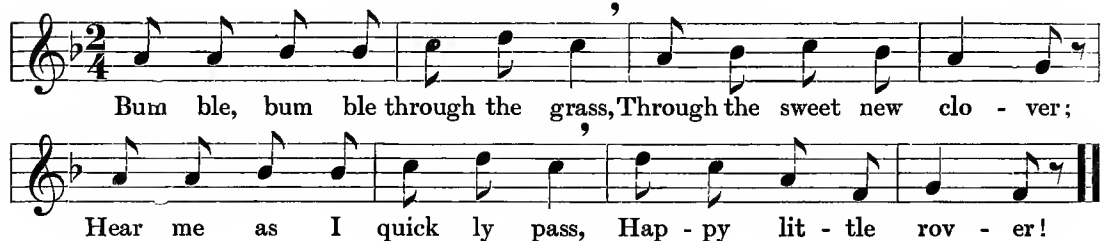
## THE DANDELION



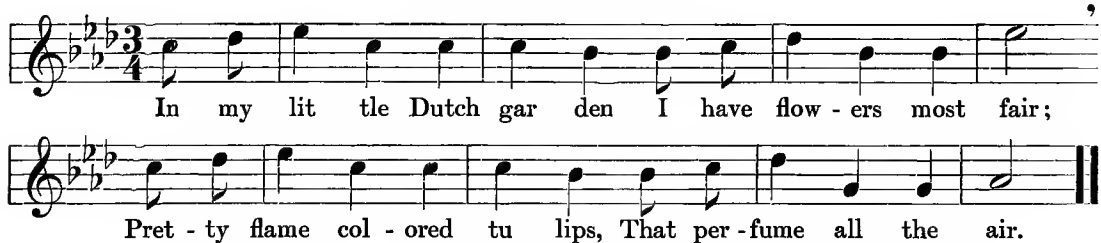
## THE ROBIN



## SONG OF THE BEE



## MY GARDEN



## THE CUCKOO

From "Sing Songs"

Folk-song



VIOLET, page 69.

BUTTERCUP, page 48.

DANDELION, page 53.

"PEEP!" SAID THE LITTLE BIRD, page 63.

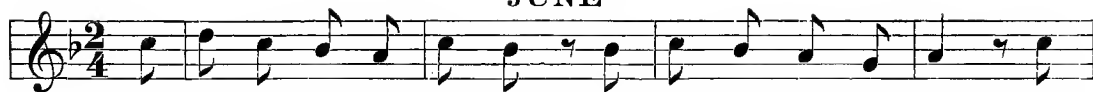
THE FARMER, page 86.

"ZOOM, ZOOM, ZOOM", page 56.

ARBOR-DAY SONG, page 46.

## JUNE

## JUNE



Now June comes with her roses; She wears them ev - 'ry - where; She



holds them in her apron; She twines them in her hair.

## DAISIES



1. Dai sies, dai - sies, ev - 'ry-where! See them nod in the sun ny air;
2. Thread the flow'rs to- geth-er now; Come to me and I'll show you how;



Grow - ing wild in fields and lanes — June's the sea - son for dai - sy-chains.  
Here's a neck-lace, boys and girls, Just as good as a string of pearls.

## I LOVE LITTLE PUSSY

*Allegretto*

*p*



1. I love lit tle pus sy, Her coat is so warm; And
2. I'll not pull her whis - kers Or drive her a way, But
3. She'll sit by my side And I'll give her some food, And



if I don't hurt her, She'll do me no harm.  
keep her close by me, And watch her at play.  
then she will love me, Be cause I am good.



# SONGS WITH GAMES

## THE MAYPOLE

(FOR VERY LITTLE CHILDREN)

*Allegretto*

1. This is the way we sing and dance, Sing and dance,  
 2. This is the way we wind our pole, Wind our pole,  
 3. This is the way we skip and bow, Skip and bow,

sing and dance; This is the way we sing and dance Up -  
 wind our pole; This is the way we wind our pole - The  
 skip and bow; This is the way we skip and bow Be -

*Ped.* \*

on the vil lage green, Up on the vil lage green.  
 pret - tiest ev - er seen, The pret - tiest ev - er seen.  
 fore our love - ly queen, Be - fore our love ly queen.

*Ped.* \*

A dance and game may be arranged by the teacher, following the words of the song. The actions are clearly indicated by the text.

## ON THE BRIDGE

*Moderato*

(A)

On the bridge near the town, See the peo ple pass - ing, pass - ing ;

R.H.

(B) FINE.

On the bridge near the town, See the peo ple pass all day.

FINE.

*D.C.*

(C) La - dies make a curt - sy — Such a pret ty curt - sy !  
 (D) Sol - diers march so state - ly — Ver y, ver - y state ly .  
 (E) Chil - dren all come danc ing — Ver y, gai ly danc ing.

*D.C.*

Dance round in a circle from (A) to (B); then stand, and at (C), (D), and (E), perform actions indicated. (C) Girls hold frocks, making deep curtsy; boys bow. (D) Stand erect and mark time with feet. (E) Loose hands and all dance lightly out in single file.

## THE FARMER

*Allegretto*

1. Shall I tell you how the farm - er, Shall I tell you how the farm - er,  
 2. It is so, so that the farm - er, It is so, so that the farm - er,

Shall I tell you how the farm - er { (A)sows his  
 (B)reaps his } bar ley and wheat?  
 (C)threshes }  
 It is so, so that the farm - er { (A)sows his  
 (B)reaps his } bar ley and wheat.  
 (C)threshes }

(A) Action of sowing—left arm folded across breast, right hand taking grain out and scattering it. (B) Action of reaping with a sickle—left hand holding plant, right hand cutting it down. (C) Action of threshing with a flail, stamping at same time.

## THE MUFFIN MAN

*Moderato*

1. Oh, do you know the muf - fin man, The muf - fin man, the  
 2. Oh, yes, I know the muf fin man, The muf - fin man, the

muf - fin man, Oh, do you know the muf - fin man That lives in Dru - ry Lane?  
muf - fin man, Oh, yes, I know the muf - fin man That lives in Dru - ry Lane.

The musical score for 'The Muffin Man' is written for a single melodic line in treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody consists of eighth and quarter notes, ending with a double bar line. Below the melody, the lyrics are written in two lines.

Two circles of children. I. Outer circle to remain standing while inner circle marches around, singing and marking time with index-fingers, "Oh, do you know the muffin man?"

II. Inner circle stands while outer circle marches around in opposite direction, singing and bowing, "Oh, yes, I know the muffin man."

## SALLY GO ROUND

*Moderato*

Sal ly go round the moon; Sal ly go round the stars;

The musical score for the first part of 'Sally Go Round' is written for a single melodic line in treble clef. The key signature has one flat (Bb), and the time signature is 6/8. The melody consists of eighth and quarter notes, ending with a double bar line. Below the melody, the lyrics are written in two lines.

*Repeat at  
pleasure*

Sal ly go round the chim - ney pots, Ev - 'ry aft - er - noon— Bump!

The musical score for the second part of 'Sally Go Round' is written for a single melodic line in treble clef. The key signature has one flat (Bb), and the time signature is 6/8. The melody consists of eighth and quarter notes, ending with a double bar line. Below the melody, the lyrics are written in two lines. The word 'Bump!' is written in a larger, bold font. The score includes a *sffz* (sforzando) marking at the end of the second line.

Some of the children sing while others form a ring, taking hold of hands, side-skipping to the *right*, with the words, "Sally go round the moon"; to the *left*, with the words, "Sally go round the stars"; to the *right*, with the words, "Sally go round the chimney pots"; to the *left*, with the words, "Every afternoon." Then they give a springing jump, at the word "—noon," coming down on the balls of the feet precisely at the word "Bump!"

## A-HUNTING WE WILL GO

*Tempo di marcia*

Old English

O! A-hunt - ing we will go; A hunt - ing we will go; We'll  
catch a fox and put him in a box, And then we'll let him go.

The musical score is for a march in 2/4 time, key of B-flat major. It features a vocal melody and a piano accompaniment. The piano part includes a strong bass line with chords and moving lines in both hands. The tempo is marked 'Tempo di marcia' and the style is 'Old English'.

Inner and outer circles are to be formed by the children, standing back to back. The inner circle represents the "box." The outer circle represents the "hunters." One child is chosen for a "fox."

The fox runs continuously and lightly around the outer circle until, at the word "go" of the song, the child nearest the fox captures him and puts him in the "box."

The interest is caused by the wonder of just where the fox will be at the word "go."

The entire play may be repeated until two or three foxes are captured and put in the box; then they are fed and released.

## CAN YOU PLANT THE SEEDS?

*Allegretto*

1. Can you plant the gar - den seeds, Just as we do, just as  
2. Can you plant them with your hands, Just as we do, just as  
3. Can you plant them with your feet, Just as we do, just as

The musical score is for a song in 6/8 time, key of B-flat major. It features a vocal melody and a piano accompaniment. The piano part includes a strong bass line with chords and moving lines in both hands. The tempo is marked 'Allegretto'.



we do; Can you plant the gar - den seeds, Just the same as we can do?  
 we do; Can you plant them with your hands, Just the same as we can do?  
 we do; Can you plant them with your feet, Just the same as we can do?

1. Each child chooses a partner. All march round in a circle, singing. 2. All march round, imitating the sower's motion of throwing out the seeds. 3. All face about (as a farmer would upon reaching the end of the row) and march round as though tramping seeds into the earth.

## LITTLE JACK HORNER

*Allegretto con moto*

J. W. ELLIOTT

*mf*  
 Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing a Christ - mas pie; He

*Allegretto con moto*  
*mf*

*rit. ad lib.*  
 put in his thumb and pulled out a plum, And said, "What a good boy am I!"

*colla voce*

## COUNTING GAME

"Little Jack" sits in the corner going through the characteristic motions. Another child goes to visit him, to see how many plums Jack has. When the plums are counted, the number is written on the board. (If very young children, pictures of plums may be drawn.) Then another "Jack" and "visitor" are chosen, their score being put on the board. The counting and comparing are done by all the children, who clap each time.

## LONDON BRIDGE

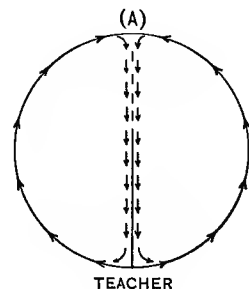
*Moderato*

1. Lon - don bridge is fall ing down, fall ing down, fall - ing down;  
 2. Build it up with bricks and stones, bricks and stones, bricks and stones;

Lon don bridge is fall ing down, Hey, fair La dy.  
 Build it up with bricks and stones, Hey, fair La dy.

Children march round in a circle; take partners at (A), and march down. Partners stand in line before teacher, and at the words, "falling down," drop to the floor, bending at the knee, keeping with the rhythm of the song, until all the bridge has fallen.

Each couple rises with the accent, as the couple in front stands and marches on, separating and marching round in a circle. This carries on the thought of falling and rebuilding.



## THE HOLLY, HOLLY, HO

*Moderato*

The big ship sails thro' the Holly, Hol-ly, Ho! Holly, Holly, Ho! Holly, Holly, Ho! The

big ship sails thro' the Hol - ly, Hol - ly, Ho! On the last day of De - cem - ber!

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and features a melody with eighth and quarter notes. The piano accompaniment is in G major, 2/4 time, and features a melody with eighth and quarter notes, with some chords in the right hand.

Children form in a circle, joining hands and singing. One child, representing a ship, runs in and out, stopping at the end, in front of another child. The one chosen now represents the ship. The game may be continued in this way until all have been chosen.

## OUT OF DOORS

*Moderato*

1. (A) When a child goes march - ing out, (B) He must al ways look a  
 2. (E) When he looks in to the trees, (F) Leaves are stir ring in the  
 3. (I) When he sees the farm - yard wall, There are ducks and hens and

bout; (C) When he looks in - to the sky, (D) Lit - tle birds are fly - ing by.  
 breeze; (G) When he looks up - on the ground, (H) Pret - ty flow - ers there are found.  
 all; (J) When he's looked the whole world o'er, (K) Then he marches home once more.

The musical score is in G major, 4/4 time, and is marked 'Moderato'. It consists of a vocal line and a piano accompaniment. The vocal line features a melody with quarter and eighth notes, and rests. The piano accompaniment features a melody with quarter and eighth notes, and rests. The score is divided into three systems, each with a vocal line and a piano accompaniment.

Children form in line for marching.

From (A) to (C) lift feet in time as though marching. (B). Look about. (C). Look up - wards. (D). Wave hands up and down, moving fingers. (E). Look up sideways. (F). Move hands, palms downwards from side to side.. (G). Look down. (H). Point to the ground. (I). All point to the right, lifting both hands up to imitate the birds flying. (J). Mark time. (K). Half turn to right and march to seats in single file.

## SOLDIER BOY

*Tempo di marcia*

*f*

(A) Sol dier boy, sol dier boy, where are you go - ing —

*f*

Wav ing so proud ly the Red, White, and Blue? (B) I'm

go ing to my coun try where du - ty is call ing:

If you'll be a sol dier boy, (C) you may come, too.

*Ped.* \*

Two straight lines of children, facing each other, with "street" between. A soldier boy marches down the street, the children singing, (A). At the word "Blue," the soldier boy stops with military precision and sings alone, (B). He bows politely before some child, who marches behind him. (C). This may be repeated until all the children are chosen.

# ROUND AND ROUND THE VILLAGE

*Allegretto* *p* *cresc.*

1. Round and round the vil-lage,      Round and round the vil-lage,  
 2. In and out the win-dows,      In and out the win-dows,  
 3. Stand and face your play-mate,      Stand and face your play-mate,  
 4. Fol-low her(him)to Lon-don,      Fol-low her(him)to Lon-don,  
 5. Shake her(his)hand and leave her,      Shake her(his)hand and leave her,

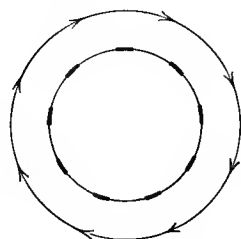
*f* *dimin.*

Round and round the vil-lage As we have done be-fore. . .  
 In and out the win-dows As we have done be-fore. . .  
 Stand and face your play-mate As we have done be-fore. . .  
 Fol-low her(him)to Lon-don As we have done be-fore. . .  
 Shake her(his)hand and leave her As we have done be-fore. . .

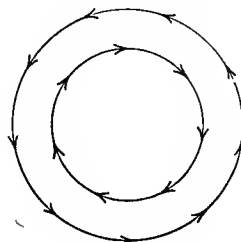
*f* *dimin.* *Ped.* \*

1. The inner circle of children stand still, singing, while the outer marches, "round and round the village." 2. The outer circle stands still, while the inner circle marches "in and out the windows," the windows being formed by the children, well spaced apart. 3. The inner circle and outer circle face. Each child chooses the partner before him, making a low bow. 4. "Follow her to London," etc. The two circles march in opposite circle directions. 5. Reverse directions of circles. Children wave hands and sing, "Shake your hand and leave her."

1st Stanza



4th Stanza



# THE MULBERRY BUSH

*Moderato*

1. Here we go round the mul - berry bush, The mul - berry bush, the mul-berry bush ;  
 2. This is the way we wash our clothes, We wash our clothes, we wash our clothes ;  
 3. This is the way we iron our clothes, We iron our clothes, we iron our clothes ;  
 4. This is the way we scrub the floor, We scrub the floor, we scrub the floor ;

Here we go round the mul - berry bush, So ear ly in the morn-ing.  
 This is the way we wash our clothes, So ear ly Mon-day morn-ing.  
 This is the way we iron our clothes, So ear ly Tues-day morn-ing.  
 This is the way we scrub the floor, So ear ly Wednesday morn-ing.

*Ped.* \*

5 This is the way we mend our clothes,  
 We mend our clothes, we mend our clothes ;  
 This is the way we mend our clothes,  
 So early Thursday morning.

7 This is the way we bake our bread,  
 We bake our bread, we bake our bread ;  
 This is the way we bake our bread,  
 So early Saturday morning.

6 This is the way we sweep the floor,  
 We sweep the floor, we sweep the floor ;  
 This is the way we sweep the floor,  
 So early Friday morning.

8 This is the way we go to church,  
 We go to church, we go to church ;  
 This is the way we go to church,  
 So early Sunday morning.

Two circles of children facing each other.

The children in the inner circle represent (1) the mulberry bush ; (2) washtubs ; (3) ironing boards ; (4) pails ; (5) sewing machines ; (6) broom hooks ; (7) baking bowls ; (8) churches with steeples.

The children in outer circle (singing) (1) march around the mulberry bush ; (2) pretend to wash the clothes ; (3) iron ; (4) scrub ; etc.

To repeat game, reverse circles.

## SECTION III

PIANOFORTE MUSIC, FOR MARCHES,  
DANCES, RHYTHM GAMES, ETC.

## MILITARY MARCH

CHARLES GOUNOD  
From "Faust"*Tempo di marcia*

## SEE-SAW

A. G. CROWE

*Tempo di valse*

First system of musical notation. The treble clef staff contains a melody of dotted half notes in B-flat major. The bass clef staff contains a harmonic accompaniment of chords with a 'x' mark above each measure. The dynamic marking *mp e legato* is placed above the bass staff.

Second system of musical notation. The treble clef staff continues the melody with a slur over the first two measures. The bass clef staff continues the harmonic accompaniment. The dynamic marking *mf* is placed above the bass staff.

Third system of musical notation. The treble clef staff features a triplet of eighth notes in the second measure. The bass clef staff continues the harmonic accompaniment. The dynamic marking *mp* is placed above the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the harmonic accompaniment. The dynamic marking *mp* is placed above the bass staff.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the harmonic accompaniment. The dynamic marking *cresc.* is placed above the bass staff.



First system of the musical score. The treble clef staff begins with a forte (*f*) dynamic and features a melodic line with a long note followed by a series of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a piano (*pp*) dynamic marking.

## SOLDIERS' MARCH

*Allegro ben marcato*

ROBERT SCHUMANN

Second system of the musical score. The treble clef staff begins with a forte (*f*) dynamic and a *non legato* marking. The music consists of eighth-note chords in both staves. The system ends with a repeat sign.

Third system of the musical score. The treble clef staff features a melodic line with a forte (*f*) dynamic. The bass clef staff continues the accompaniment. The system ends with a repeat sign.

Fourth system of the musical score. The treble clef staff features a melodic line with a forte (*f*) dynamic. The bass clef staff continues the accompaniment. The system ends with a repeat sign.

Fifth system of the musical score. The treble clef staff features a melodic line with a forte (*f*) dynamic. The bass clef staff continues the accompaniment. The system ends with a repeat sign.

## THE HAND-ORGAN

*Allegro*

*f*

This musical score is for a piece titled 'THE HAND-ORGAN' in 6/8 time, marked 'Allegro'. It consists of four systems of two staves each. The key signature has one flat (B-flat). The first system begins with a treble staff containing eighth and sixteenth notes, and a bass staff with a forte (*f*) dynamic, featuring dotted notes and a slur. The second system continues the melodic line in the treble and provides harmonic support in the bass. The third system introduces a triplet of eighth notes in the treble staff. The fourth system concludes the piece with a final cadence in both staves.

## MARCH OF THE TIN SOLDIERS

PETER I. TCHAIKOVSKY

*Moderato alla marcia*

*pp*

This musical score is for 'MARCH OF THE TIN SOLDIERS' in 2/4 time, marked 'Moderato alla marcia'. It consists of two systems of two staves each. The key signature has two sharps (F# and C#). The first system begins with a treble staff containing dotted eighth and sixteenth notes, and a bass staff with a pianissimo (*pp*) dynamic. The second system continues the march-like melody and accompaniment.

## THE SONG OF THE CLOCK

THEODOR KULLAK

*Allegretto*  $\text{f}$  *sempre staccato*

## THE ROCKING-HORSE

*Allegretto*



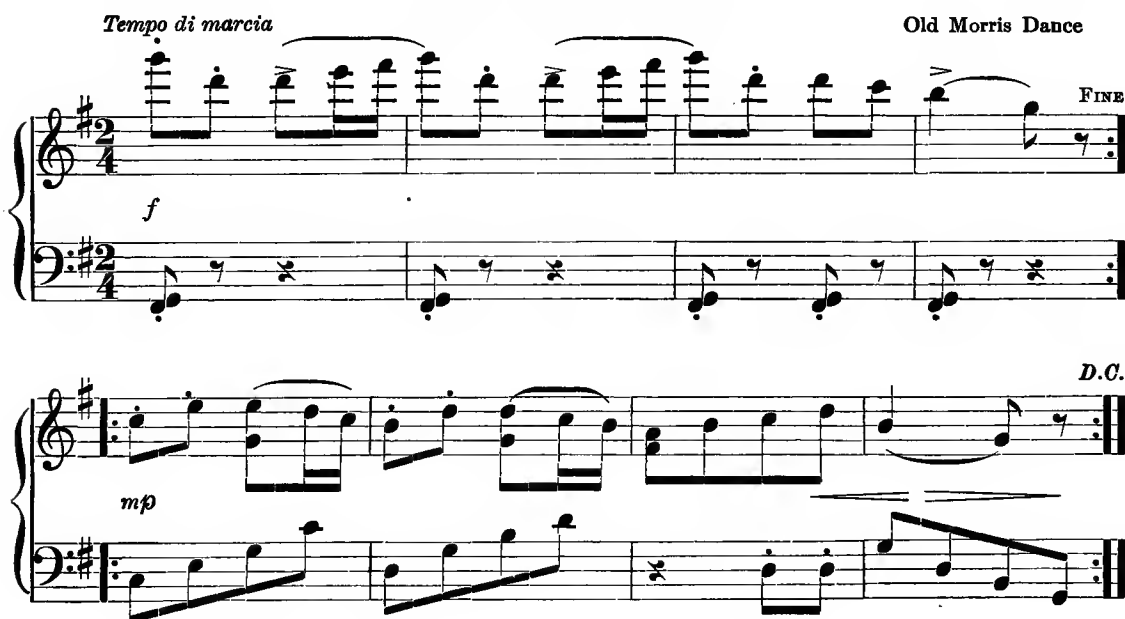
*p*

*Ped.* \*

*Ped.* \*

## FIFE AND DRUM

*Tempo di marcia* Old Morris Dance



*f*

*mp*

*D.C.*

*FINE*

## SQUIRRELS

*Allegro vivace*



*mp*

mf sfz sfz

# FALLING SNOW

*Andante con moto* W. A. MOZART

p

f p

mp p

f p

# SAILING

CHARLES LECOCQ

Tempo di valse

*p e legato*

*Ped.* \* *Ped.* \* *simile*

*cresc.* *dimin.*

*p*

*cresc.*

*f*

## TOSSING SNOW

LUDWIG VAN BEETHOVEN

*Allegretto*

Measures 1-4 of 'Tossing Snow'. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto'. The first measure starts with a piano (*p*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a simple bass line. A first ending bracket with a '2' indicates a repeat of the final two measures.

Measures 5-8 of 'Tossing Snow'. The melody continues with a forte (*f*) dynamic. The left hand has rests in measures 5 and 7. The piece concludes with a double bar line in measure 8.

## TIPTOE MARCH

FRANZ JOSEPH HAYDN

*Allegretto*

Measures 1-4 of 'Tiptoe March'. The piece is in common time (C). The tempo is marked 'Allegretto'. The melody in the right hand is simple, with dynamics *p semplice* and *ten.* (tenuto). The left hand has a steady eighth-note accompaniment.

Measures 5-8 of 'Tiptoe March'. The melody features a forte (*sfz*) dynamic followed by a mezzo-forte (*mp*) section. The left hand has rests in measures 5 and 7. The piece concludes with a double bar line in measure 8.

Measures 9-12 of 'Tiptoe March'. The melody continues with dynamics *ten.*, *p*, and *ten.*. The left hand has a steady eighth-note accompaniment. The piece concludes with a double bar line in measure 12.

## GIANTS AND ELVES

Old French Air

*Alla marcia*

The first system of musical notation is in 2/4 time. The right hand (treble clef) begins with a whole rest, followed by a series of eighth-note chords. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *mp* (mezzo-piano). The tempo/mood is indicated as *Alla marcia* and the performance style as *basso marcato*.

The second system continues the musical piece. The right hand features a mix of eighth and sixteenth notes, while the left hand maintains a consistent eighth-note pattern. The key signature remains one sharp (F#).

The third system includes a *FINE* marking above the right hand. The right hand has a melodic line with some grace notes. The left hand continues with eighth notes. A *p* (piano) dynamic is marked in the left hand.

The fourth system shows a change in the right hand's texture, with more sustained chords and some sixteenth-note runs. The left hand continues its eighth-note accompaniment. The key signature is still one sharp.

The fifth system concludes the piece. The right hand features a final melodic flourish with grace notes. The left hand ends with a series of eighth notes. The system concludes with a *D.C.* (Da Capo) instruction and a double bar line.



## DANCING BEARS

EDVARD HAGERUP GRIEG

*Alla marcia*

*Alta marcia*

*pp*

*f*

*pp*

*cresc.*

*p*

*trem.*

*sfz*

*Ped.*

## SWINGING

CHARLES FONTAINE

*Moderato*

The image displays a musical score for 'The Swan' by Camille Saint-Saëns. It features a piano accompaniment and a solo voice part. The score is written in 6/8 time, key of B-flat major, and consists of two systems. The first system shows the piano accompaniment with a 'p legato' marking and a 'Ped.' (pedal) instruction. The second system shows the vocal entry with a first ending (1) and a second ending (2).

## JUMPING THE ROPE

A. LOESCHORN

*Allegretto grazioso*

First system of the musical score for "Jumping the Rope". It consists of two staves. The right staff (treble clef) has a key signature of one flat and a 6/8 time signature. It begins with a triplet of eighth notes (F4, G4, A4) marked with an accent and a forte (*mf*) dynamic. This is followed by a half note G4, then another triplet of eighth notes (F4, G4, A4) marked with an accent and a piano (*p*) dynamic. The left staff (bass clef) has a key signature of one flat and a 6/8 time signature. It begins with a half note F3, followed by a half note G3, then a half note A3, and finally a half note B3. The tempo/mood is indicated as *Allegretto grazioso*.

Second system of the musical score for "Jumping the Rope". It consists of two staves. The right staff (treble clef) has a key signature of one flat and a 6/8 time signature. It begins with a half note G4, followed by a half note A4, then a triplet of eighth notes (F4, G4, A4) marked with an accent and a forte (*mf*) dynamic. This is followed by a half note G4, then another triplet of eighth notes (F4, G4, A4) marked with an accent and a piano (*p*) dynamic. The left staff (bass clef) has a key signature of one flat and a 6/8 time signature. It begins with a half note F3, followed by a half note G3, then a half note A3, and finally a half note B3. The tempo/mood is indicated as *Allegretto grazioso*.

## ELEPHANTS

*Andantino*

First system of the musical score for "Elephants". It consists of two staves. The right staff (treble clef) has a key signature of one sharp and a 4/4 time signature. It begins with a half note F#4, followed by a half note G#4, then a half note A4, and finally a half note B4. The left staff (bass clef) has a key signature of one sharp and a 4/4 time signature. It begins with a half note F#3, followed by a half note G#3, then a half note A3, and finally a half note B3. The tempo/mood is indicated as *Andantino*. The dynamic is marked as *mf (no pedal)*.

Second system of the musical score for "Elephants". It consists of two staves. The right staff (treble clef) has a key signature of one sharp and a 4/4 time signature. It begins with a half note F#4, followed by a half note G#4, then a half note A4, and finally a half note B4. The left staff (bass clef) has a key signature of one sharp and a 4/4 time signature. It begins with a half note F#3, followed by a half note G#3, then a half note A3, and finally a half note B3. The tempo/mood is indicated as *Andantino*. The dynamic is marked as *mf (no pedal)*.

## INDIANS

*Allegro moderato*

First system of the 'INDIANS' piece. The right hand (treble clef) features a melody with eighth and sixteenth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked *Allegro moderato* and the dynamic is *mf*.

Second system of the 'INDIANS' piece. The right hand continues the melody with some rests, and the left hand maintains the eighth-note accompaniment. The system concludes with a double bar line.

## GALLOPING HORSES

ROBERT SCHUMANN

*Allegro*

First system of the 'GALLOPING HORSES' piece. The right hand (treble clef) has a melody with eighth notes, and the left hand (bass clef) plays a rhythmic accompaniment with chords and eighth notes. Dynamics include *mf* and *sf*. The tempo is marked *Allegro*.

Second system of the 'GALLOPING HORSES' piece. The right hand continues the melody, and the left hand plays the accompaniment. Dynamics include *sf*. The system ends with a double bar line.

Third system of the 'GALLOPING HORSES' piece. The right hand features a melody with eighth notes, and the left hand plays the accompaniment. Dynamics include *sf*. The system concludes with a double bar line and a first ending bracket labeled '1' and '2 D.C. al Fine'.

**EMILE WALDTEUFEL**  
(Adapted)

*Tempo di valse*

*p dolce e con tenerezza*

*legato*

*poco rit.*

*p a tempo*

*legato*

 $f$ 

知

# TOPICAL INDEX

(TITLES OF SONGS)

## NATURE SONGS

	PAGE		PAGE
Autumn Winds . . . . .	18	Moon and I, The . . . . .	51
Buttercups . . . . .	48	My Garden . . . . .	82
Child and the Star, The . . . . .	23	News for Gardeners . . . . .	42
Come, Little Leaves . . . . .	19	November . . . . .	76
Corn Soldiers . . . . .	12	Rain, The . . . . .	81
Cuckoo, The . . . . .	82	Raindrops . . . . .	81
Daffydowndilly . . . . .	40	Robin, The . . . . .	82
Daisies . . . . .	83	Robin and the Chicken, The . . . . .	40
Dandelion, The . . . . .	82	Robin's Song, The . . . . .	47
Dandelions . . . . .	53	Sea, The . . . . .	11
Down the Lane . . . . .	65	Seed Baby, The . . . . .	41
Eskimo, The . . . . .	78	Six Little Birds . . . . .	46
Fair Friends . . . . .	62	Snowflakes . . . . .	31
Falling Leaves . . . . .	75	Snow Queen, The . . . . .	32
Feeding Birds . . . . .	76	Song of the Bee . . . . .	82
Flakes of Snow . . . . .	77	Stars, The . . . . .	12
Garden Song, A . . . . .	36	Storm and Sunshine . . . . .	32
Good Morning, Merry Sunshine . . . . .	60	Swallow, The . . . . .	51
Her Favorite Color . . . . .	44	Twinkle, Twinkle, Little Star . . . . .	28
Jack Frost . . . . .	76	Two Cuckoos, The . . . . .	48
Johnny-jump-up . . . . .	69	Violet, The . . . . .	69
June . . . . .	83	Visitor, A . . . . .	81
King Winter . . . . .	29	Waterfall, The . . . . .	12
Lady Bird . . . . .	62	Where Do All the Daisies Go . . . . .	61
Lady Daffydowndilly . . . . .	45	White World, The . . . . .	29
Little Bird, The . . . . .	63	Wind, The . . . . .	80
Little Jack Frost . . . . .	20	Winter Coasting . . . . .	78
Little Pussy Willow . . . . .	38	Winter Time . . . . .	77
Little Tiny Bird, A . . . . .	63	Zoom, Zoom, Zoom . . . . .	56

## SONGS FOR SPECIAL OCCASIONS

Afternoon Greeting . . . . .	35	Marching Song . . . . .	24
America . . . . .	70	My Valentine . . . . .	30
Arbor Day Song . . . . .	46	New Year, The . . . . .	30
Christmas Day . . . . .	77	Old English Carol . . . . .	27
Christmas Tree, The . . . . .	22	Our Flag . . . . .	36
Christmas Tree, The . . . . .	77	Prayer . . . . .	22
Easter Jingle, An . . . . .	81	Prayer . . . . .	74
Gingerbread Boy, The . . . . .	24	Santa Claus . . . . .	27
Good Afternoon . . . . .	73	Soldier's March . . . . .	38
Good Morning . . . . .	73	Song of Thanks, A . . . . .	25
Good Morning Song . . . . .	73	Song of the Easter Hare, The . . . . .	44
Hallowe'en . . . . .	75	Turkey Time . . . . .	76
Jolly Santa Claus . . . . .	26	Valentine, A . . . . .	79

## GAME SONGS

A-hunting We Will Go . . . . .	88	Holly, Holly, Ho, The . . . . .	90
Can You Plant the Seeds . . . . .	88	Knock at the Door . . . . .	74
Children Go to and fro . . . . .	52	Little Jack Horner . . . . .	89
Farmer, The . . . . .	86	London Bridge . . . . .	90

	PAGE		PAGE
May Pole, The . . . . .	84	Out of Doors . . . . .	91
Muffin Man, The . . . . .	86	Round and Round the Village . . . . .	93
Mulberry Bush, The . . . . .	94	Sally Go Round . . . . .	87
Old King Cole . . . . .	32	Soldier Boy . . . . .	92
On the Bridge . . . . .	85		

## MISCELLANEOUS SONGS

Aiken Drum . . . . .	35	Lightly Row . . . . .	14
Apple Man, The . . . . .	50	Little Bo-Peep . . . . .	56
Baa, Baa, Black Sheep . . . . .	76	Little Cobbler, The . . . . .	18
Bells, The . . . . .	16	Little Hen, The . . . . .	81
Bells in the Steeple . . . . .	8	Little Miss Muffet . . . . .	61
Blacksmith, The . . . . .	34	Lullaby . . . . .	17
Bobby Shafto . . . . .	11	Magic Tree, The . . . . .	12
Bunny Rabbit . . . . .	43	Mill, The . . . . .	80
Candy Man, The . . . . .	49	Miner, The . . . . .	79
Cobbler, The . . . . .	33	Mistress Mary . . . . .	39
Come and Play . . . . .	8	My Doll . . . . .	74
Come, Let Us Learn to Sing . . . . .	16	My Father Was a Carpenter . . . . .	78
Cradle Song . . . . .	74	My Pony . . . . .	57
Dapple Gray . . . . .	15	Once There Was a Little Kitty . . . . .	28
Dickory, Dickory, Dock . . . . .	59	Parade, The . . . . .	67
Do, Re, Mi . . . . .	8	Pat-a-cake . . . . .	78
Fairy Folk, The . . . . .	13	Play Time . . . . .	11
Family Song . . . . .	74	Polly, Put the Kettle On . . . . .	61
Favorite Doll, The . . . . .	65	Postman, The . . . . .	37
Five Little Girls . . . . .	79	Pussy Cat, Pussy Cat . . . . .	54
Going to Market . . . . .	58	Riddle, A . . . . .	13
Happy Thought . . . . .	11	Roller Skates . . . . .	66
Hey, Diddle, Diddle . . . . .	59	See-saw, Margery Daw . . . . .	55
Hop, Hop, Hop . . . . .	14	Squirrel Loves a Pleasant Chase, The . . . . .	75
Hot Cross Buns . . . . .	14	Ten Little Indians . . . . .	21
How to Sing . . . . .	16	Three Little Kittens . . . . .	64
Hush-a-by Baby . . . . .	68	Three Little Tailors . . . . .	54
I Love Little Pussy . . . . .	83	Three Rules . . . . .	13
In the Sky above Us . . . . .	31	Tick-tock . . . . .	66
Jingle, A . . . . .	80	To Babyland . . . . .	50
Jumping Joan . . . . .	13	Whose Dog . . . . .	8
King Boggen's House . . . . .	21	Wish, A . . . . .	17
Kite Bird, The . . . . .	80	Wish, A . . . . .	79

## PIANOFORTE MUSIC

Dancing Bears . . . . .	105	March of the Tin Soldiers . . . . .	98
Elephants . . . . .	106	Military March . . . . .	95
Falling Snow . . . . .	101	Rocking Horse, The . . . . .	100
Fife and Drum . . . . .	100	Sailing . . . . .	102
Flying . . . . .	108	See-Saw . . . . .	96
Galloping Horses . . . . .	107	Soldiers' March . . . . .	97
Giants and Elves . . . . .	104	Song of the Clock, The . . . . .	99
Hand Organ, The . . . . .	98	Squirrels . . . . .	100
Indians . . . . .	107	Swinging . . . . .	105
Jumping the Rope . . . . .	106	Tiptoe March . . . . .	103
		Tossing Snow . . . . .	103

# INDEX OF FIRST LINES

	PAGE		PAGE
A little tiny bird . . . . .	51	Hush-a-by baby . . . . .	17
All around the lawn . . . . .	53	Hush-a-by baby . . . . .	68
A plump little robin flew down . . . . .	40	Hurrah, hurrah . . . . .	36
As walking up and down one day . . . . .	33		
Baa, baa, black sheep . . . . .	76	I am the little New Year . . . . .	30
Beautiful sea . . . . .	11	I come when the children are sleeping . . . . .	44
Bells in the steeple . . . . .	8	If I had a little boat . . . . .	17
Birdies in summer, happy and snug . . . . .	76	If I had a little boat . . . . .	79
Bobby Shafto's gone to sea . . . . .	11	If you will be my valentine . . . . .	79
Bow, wow, wow . . . . .	8	I had a magic nut tree . . . . .	12
Bumble, bumble, through the grass . . . . .	82	I had a little pony . . . . .	15
		I had a little pony once . . . . .	57
Can you plant the garden seeds . . . . .	88	I know of a baby . . . . .	41
Children go, to and fro . . . . .	52	I love little pussy . . . . .	83
Clap your hands in merry cheer . . . . .	77	In the sky above us . . . . .	31
Come and play . . . . .	8	In my little Dutch garden . . . . .	82
Come, come, come, come away . . . . .	65		
Come cuddle close . . . . .	13	John Brown had a little Indian . . . . .	21
Come let us learn to sing . . . . .	16	Jolly, jolly Santa Claus . . . . .	26
Come, little leaves . . . . .	19	Just see what I've found . . . . .	48
Cuckoo, cuckoo, don't try to hide . . . . .	82		
Cuckoo, cuckoo, lives in the clock . . . . .	48	King Winter rules o'er hill and plain . . . . .	29
		Knock at the door; peep in . . . . .	74
Daffy-down-dilly has just come to town . . . . .	40	Lady-bird, lady-bird, fly away home . . . . .	62
Daisies, daisies everywhere . . . . .	83	Leaves are falling all around . . . . .	75
Dear little violet . . . . .	69	Lightly row! . . . . .	14
Dickory, dickory, dock . . . . .	59	Like a thousand, thousand soldiers . . . . .	12
<i>Do, re, mi, mi, re, do; we are learning</i> . . . . .	8	Little Bo-peep has lost her sheep . . . . .	56
<i>Do, sol, do, sol, ti, la, sol</i> . . . . .	16	Little blue violets . . . . .	44
		Little children, can you tell . . . . .	27
Five little girls with hearts so light . . . . .	79	Little gypsy dandelion . . . . .	82
Fly away, fly away over the sea . . . . .	51	Little Jack Horner sat in a corner . . . . .	89
		Little Jack Frost went up the hill . . . . .	20
Girls and boys come out . . . . .	11	Little Johnny-jump-up . . . . .	69
Good afternoon, good afternoon . . . . .	35	Little King Boggen . . . . .	21
Good afternoon, good afternoon . . . . .	73	Little Miss Muffet sat on a tuffet . . . . .	61
Good morning, good morning . . . . .	73	Little star that shines so bright . . . . .	23
Good morning, good morning . . . . .	73	London Bridge is falling down . . . . .	90
Good morning, merry sunshine . . . . .	60		
Growing in the vale . . . . .	45	Mary's singing exercise . . . . .	80
Guess what I found one day . . . . .	30	Mistress Mary, quite contrary . . . . .	39
		My doll has golden hair . . . . .	74
Hark how the clock goes . . . . .	66	My country, 'tis of thee . . . . .	70
Hear the robins singing . . . . .	82	My father was a carpenter . . . . .	78
Hello, Mr. Blacksmith . . . . .	34		
Here am I, little jumping Joan . . . . .	13	Now June comes with her roses . . . . .	83
Here we go round the mulberry bush . . . . .	94		
Hey, diddle, diddle . . . . .	59	O! a-hunting we will go . . . . .	88
Hop, hop, hop . . . . .	14	O bun, bunny rabbit white . . . . .	43
Hot cross buns . . . . .	14	O do you know the muffin man . . . . .	86
However little I may be . . . . .	46	Oh, I'm a merry cobbler . . . . .	18
How lovely are the stars . . . . .	12	Old King Cole was a merry old soul . . . . .	32
How many miles to Babyland . . . . .	50	Once there was a little kitty . . . . .	28
How the wind blows . . . . .	76	On cool November mornings . . . . .	76
		One, I love; two, I love her . . . . .	65

	PAGE		PAGE
One, two, three; a bonny boat I see . . . . .	13	There was a little woman . . . . .	58
One to make ready . . . . .	78	There was a man lived in the moon . . . . .	35
On the bridge near the town . . . . .	85	The big ship sails . . . . .	90
O teach a child, dear Lord . . . . .	22	The candy man who was in the sun . . . . .	49
O wind, how strong you blow to-day . . . . .	80	The Eskimo lives far from here . . . . .	78
Pat-a-cake, pat-a-cake, baker's man . . . . .	78	The flakes of snow are flying . . . . .	77
"Peep!" said the little bird . . . . .	63	The giogerbread boy . . . . .	24
Polly, put the kettle on . . . . .	61	The little brownie honey bees . . . . .	56
Pumpkins mellow . . . . .	75	The little winds of Autumn . . . . .	18
Pussy cat, pussy cat . . . . .	54	The miner works beneath . . . . .	79
Roller Skates! Buckle them on . . . . .	66	The moon must love me very much . . . . .	51
Round and round the village . . . . .	93	The North wind brings . . . . .	62
Sail, sail, my kite . . . . .	80	The postie rides away . . . . .	37
Sally go round the moon . . . . .	87	The rain is raining all around . . . . .	81
See the little raindrops go . . . . .	81	The sails go round . . . . .	80
See the pretty Christmas Tree . . . . .	77	The squirrel loves a pleasant chase . . . . .	75
See the pretty snowflakes . . . . .	31	The world is so full . . . . .	11
See-saw, Margery Daw . . . . .	55	The world is very strange and white . . . . .	29
Shall I tell you how the farmer . . . . .	86	This is our mother . . . . .	74
Sing a song of gardens . . . . .	36	This is the <i>do</i> bell . . . . .	16
Six little birds . . . . .	46	This is the way the snow comes down . . . . .	32
Sleep, baby, sleep . . . . .	74	This is the way we march . . . . .	24
Snow, snow, lovely snow . . . . .	32	This is the way we sing and dance . . . . .	84
Snowflakes falling . . . . .	77	Three little kittens . . . . .	64
Soldier boy, soldier boy . . . . .	92	Three little rules . . . . .	13
Thank thee for the world so sweet . . . . .	25	Three little tailors . . . . .	54
Thank thee, heavenly Father . . . . .	74	Tinkle, tinkle, listen well . . . . .	12
Thanksgiving Day . . . . .	76	Tramp, tramp, tramp . . . . .	67
There came to my window one morning . . . . .	47	Twinkle, twinkle, little star . . . . .	28
There's a jolly little fellow . . . . .	27	What tree is there so fair . . . . .	22
There's some one I love . . . . .	81	When a child goes marching out . . . . .	91
There was a little hen . . . . .	81	Where do all the daisies go . . . . .	61
There was a little gardener . . . . .	42	Who'll buy 'em . . . . .	50
		Who'll play the soldier game . . . . .	38
		Windy March is blowing . . . . .	38
		With bits of stick and wisps of hay . . . . .	81











